FRENCH SCULPTORS

of the 17th and 18th centuries
The reign of Louis XIV



Illustrated Catalogue

Vol. II: G — L

FRANÇOIS SOUCHAL

CASSIRER

F. SOUCHAL

FRENCH SCULPTORS

The reign of Louis XIV

★★

G — L

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Illustrated Catalogue
by
FRANÇOIS SOUCHAL

Vol. II

G — L

The first volume of French Sculptors, most favourably received by the critics, has met with the approval of art historians, art lovers and collectors, professionals and amateurs. By providing an illustrated catalogue of the Oeuvre of the most important sculptors working for Louis XIV, the book has made possible the reappraisal of a period outstanding in the art of sculpture. The extent and accuracy of the documentation, the great number of illustrations (more than 1,000 photos) make it an indispensable working tool.

We now offer the second volume, comprising the letters G-L, based on the same principles, with a fuller text and an even greater number of illustrations, reproducing all extant works as well as drawings and engravings of those which have disappeared. This includes the greatest masters of sculpture at Versailles, such as Girardon, the Legros, Le Hongre, Le Lorrain, Jean-Louis Lemoyne, P. Lepautre, some of whom, like P. Legros II, have also spread the fame of French art abroad, especially in the Rome of the Popes.

The names of other, less well-known artists, like Houzeau, N. Jouvenet and Lespingola are

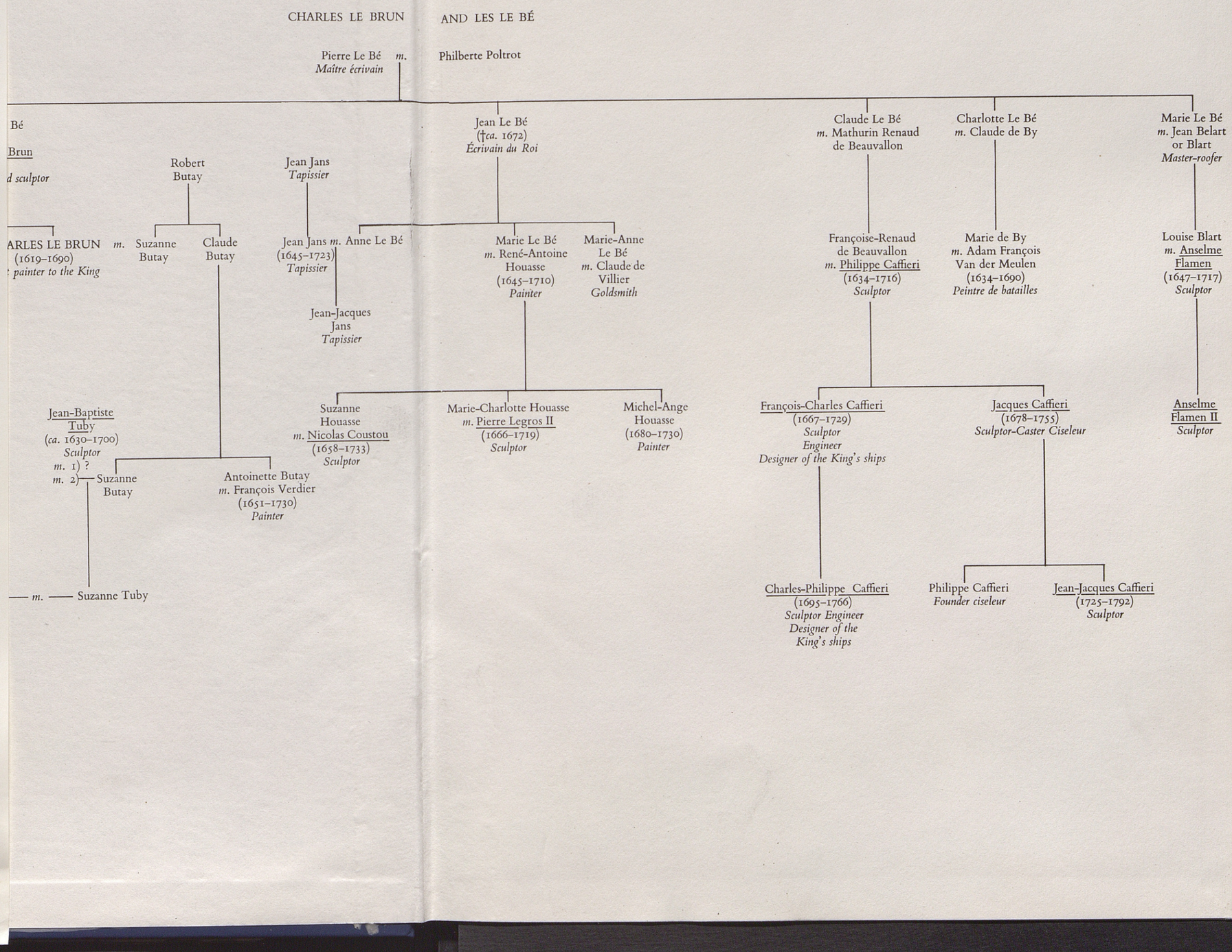
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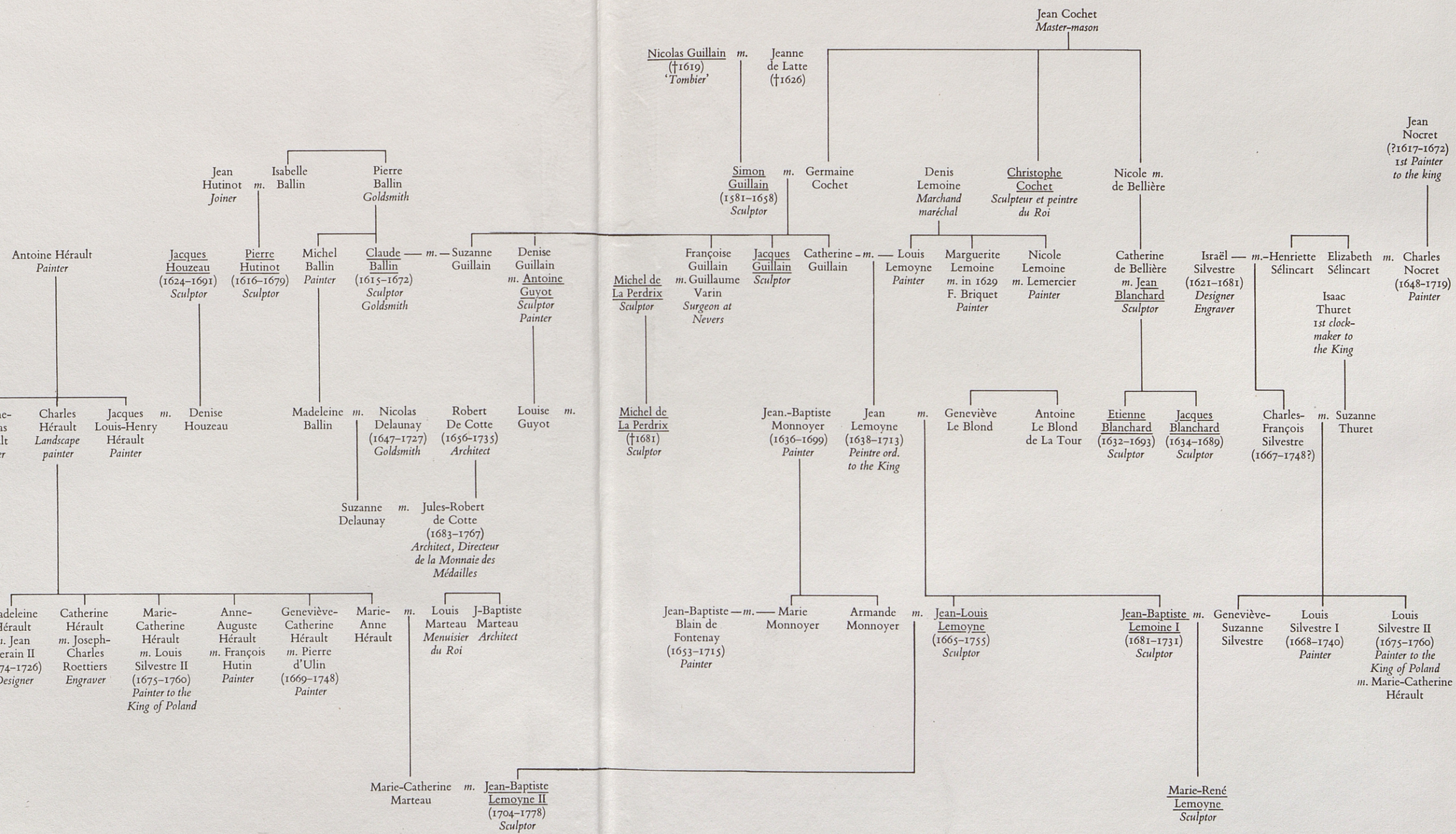


CHARLES LE BRUN AND LES LE BÉ

Pierre Le Bé *m.* Philberte Poltrot
Maître écrivain

- Etienne Le Bé — *Écrivain*
- Pierre Le Bé — *Sculptor*
- Julienne Le Bé (†1665) *m.* Nicolas Le Brun (†1648) — *Master painter and sculptor*
  - Nicolas Le Brun — *Painter* — *m.* Jeanne Humbelot
  - CHARLES LE BRUN (1619–1690) — *First painter to the King* — *m.* Suzanne Butay
    - Perrine Prou — *m.* Matthieu Lespagnandelle (1616–1689) — *Sculptor*
    - Jacques Prou (1623–1683) — *Joiner* — *m.* Marie Anguerran
      - Jacques Prou (1654–1705) — *Sculptor* — *m.* Suzanne Tuby
    - Jean-Baptiste Tuby (*ca.* 1630–1700) — *Sculptor* — *m.* 1) ? *m.* 2) Suzanne Butay
    - Antoinette Butay — *m.* François Verdier (1651–1730) — *Painter*
- Robert Butay
  - Claude Butay
- Jean Jans — *Tapissier*
  - Jean Jans (1645–1723) — *Tapissier* — *m.* Anne Le Bé
    - Jean-Jacques Jans — *Tapissier*
- Jean Le Bé (†*ca.* 1672) — *Écrivain du Roi*
  - Suzanne Houasse — *m.* Nicolas Coustou (1658–1733) — *Sculptor*
  - Marie Le Bé — *m.* René-Antoine Houasse (1645–1710) — *Painter*
    - Marie-Charlotte Houasse — *m.* Pierre Legros II (1666–1719) — *Sculptor*
    - Michel-Ange Houasse (1680–1730) — *Painter*
  - Marie-Anne Le Bé — *m.* Claude de Villier — *Goldsmith*
- Claude Le Bé — *m.* Mathurin Renaud de Beauvallon
  - Françoise-Renaud de Beauvallon — *m.* Philippe Caffieri (1634–1716) — *Sculptor*
    - François-Charles Caffieri (1667–1729) — *Sculptor* *Engineer* *Designer of the King's ships*
      - Charles-Philippe Caffieri (1695–1766) — *Sculptor Engineer* *Designer of the King's ships*
    - Jacques Caffieri (1678–1755) — *Sculptor-Caster Ciseleur*
      - Philippe Caffieri — *Founder ciseleur*
      - Jean-Jacques Caffieri (1725–1792) — *Sculptor*
- Charlotte Le Bé — *m.* Claude de By
  - Marie de By — *m.* Adam François Van der Meulen (1634–1690) — *Peintre de batailles*
- Marie Le Bé — *m.* Jean Belart or Blart — *Master-roofer*
  - Louise Blart — *m.* Anselme Flamen (1647–1717) — *Sculptor*
    - Anselme Flamen II — *Sculptor*

LES LEMOYNE


Jean Cochet
Master-mason
Nicolas Guillain (†1619) 'Tombier'
m.
Jeanne de Latte (†1626)
Simon Guillain (1581–1658) Sculptor
m.
Germaine Cochet
Denis Lemoine Marchand maréchal
Christophe Cochet Sculpteur et peintre du Roi
Nicole m. de Bellière
Jean Nocret (?1617–1672) 1st Painter to the king
Jean Hutinot Joiner
m.
Isabelle Ballin
Pierre Ballin Goldsmith
Antoine Hérault Painter
Jacques Houzeau (1624–1691) Sculptor
Pierre Hutinot (1616–1679) Sculptor
Michel Ballin Painter
Claude Ballin (1615–1672) Sculptor Goldsmith
m.
Suzanne Guillain
Denise Guillain m. Antoine Guyot Sculptor Painter
Michel de La Perdrix Sculptor
Françoise Guillain m. Guillaume Varin Surgeon at Nevers
Jacques Guillain Sculptor
Catherine Guillain
m.
Louis Lemoyne Painter
Marguerite Lemoine m. in 1629 F. Briquet Painter
Nicole Lemoine m. Lemercier Painter
Catherine de Bellière m. Jean Blanchard Sculptor
Israël Silvestre (1621–1681) Designer Engraver
m.
Henriette Sélincart
Elizabeth Sélincart
m.
Charles Nocret (1648–1719) Painter
Isaac Thuret 1st clock-maker to the King
Noël Coypel (1628–1707) Painter
m. 1)
Madeleine Hérault (1635–1682)
m. 2) Anne-Françoise Perrin
Antoine-Nicolas Hérault Painter
Charles Hérault Landscape painter
Jacques Louis-Henry Hérault Painter
m.
Denise Houzeau
Madeleine Ballin
m.
Nicolas Delaunay (1647–1727) Goldsmith
Robert De Cotte (1656–1735) Architect
Louise Guyot
m.
Michel de La Perdrix (†1681) Sculptor
Jean.-Baptiste Monnoyer (1636–1699) Painter
Jean Lemoyne (1638–1713) Peintre ord. to the King
m.
Geneviève Le Blond
Antoine Le Blond de La Tour
Etienne Blanchard (1632–1693) Sculptor
Jacques Blanchard (1634–1689) Sculptor
Charles-François Silvestre (1667–1748?)
m.
Suzanne Thuret
Suzanne Delaunay
m.
Jules-Robert de Cotte (1683–1767) Architect, Directeur de la Monnaie des Médailles
Antoine Coypel (1661–1722) Painter
Noël-Nicolas Coypel (1690–1734) Painter
Anne-Françoise Coypel m. François Dumont (1687–1726) Sculptor
Madeleine Hérault m. Jean Berain II (1674–1726) Designer
Catherine Hérault m. Joseph-Charles Roettiers Engraver
Marie-Catherine Hérault m. Louis Silvestre II (1675–1760) Painter to the King of Poland
Anne-Auguste Hérault m. François Hutin Painter
Geneviève-Catherine Hérault m. Pierre d'Ulin (1669–1748) Painter
Marie-Anne Hérault
m.
Louis Marteau Menuisier du Roi
J-Baptiste Marteau Architect
Jean-Baptiste Blain de Fontenay (1653–1715) Painter
m.
Marie Monnoyer
Armande Monnoyer
m.
Jean-Louis Lemoyne (1665–1755) Sculptor
Jean-Baptiste Lemoine I (1681–1731) Sculptor
m.
Geneviève-Suzanne Silvestre
Louis Silvestre I (1668–1740) Painter
Louis Silvestre II (1675–1760) Painter to the King of Poland
m. Marie-Catherine Hérault
Marie-Catherine Marteau
m.
Jean-Baptiste Lemoyne II (1704–1778) Sculptor
Marie-René Lemoyne Sculptor

FRANÇOIS SOUCHAL

FRENCH SCULPTORS

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The reign of Louis XIV

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With the collaboration of
FRANÇOISE DE LA MOUREYRE
HENRIETTE DUMUIS

CASSIRER

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CONTENTS

page

vi–vii LIST OF SCULPTORS

viii–ix INTRODUCTION

xii ABBREVIATIONS

1 CATALOGUE

422 APPENDIX 1:
ERRATA AND ADDENDA TO VOL. I

437 APPENDIX 2:
THE LEPAUTRE FAMILY

442 BIBLIOGRAPHICAL ABBREVIATIONS

445 PHOTOGRAPHIC SOURCES

447 INDEX

LIST OF SCULPTORS

VOLUME I

ANDRÉ, Antoine 1
ARCIS, Marc 4
BAROIS, François 31
BERTIN, Claude 38
BERTRAND, David 47
BERTRAND, Philippe 49
BLANCHARD, Etienne & Jacques 61
BOURDERELLE, David 65
BOURDY, or BOURDICT, Pierre 66
BUIRETTE, Jacques 69
CARLIER, Martin 78
CAYOT, or CAILLOT, Claude-Augustin 82
CHARPENTIER, René 86
CHAUVEAU, René 92
CLÉRION, Jean-Jacques 103
COLLIGNON, Jean 108
CORNU, Jean 112
COTTON, Pierre 123
COUDRAY, François 125
COUSTOU, Guillaume 129
COUSTOU, Nicolas 152
COYZEVOX, Antoine 176
DEDIEU, Jean 224
DEFER, Jean-Baptiste 236
DESJARDINS, Martin 238
DOSSIER, Nicolas 262
DROUILLY, or DE ROUILLY, Jean 264
DUMONT, François 269
FLAMEN, Anselme 278
FONTELLE, François 293
FRANÇOIS, Louis & Jean 296
FRÉMERY, Nicolas 300
FRÉMIN, René 302

APPENDIX, *Errata and Addenda*

ANDRÉ, Antoine 355
BAROIS, François 355
BERTIN, Claude 355
BERTRAND, David 355
BUIRETTE, Jacques 356
CARLIER, Martin 356
CHAUVEAU, René 356
CLÉRION, Jean-Jacques 357
COLLIGNON, Jean 357
COTTON, Pierre 358
COUSTOU, Guillaume 358
COUSTOU, Nicolas 359
COYZEVOX, Antoine 360
DEDIEU, Jean 360
DESJARDINS, Martin 360
DOSSIER Nicolas 361
DROUILLY Jean 361
FLAMEN, Anselme 361
FRANÇOIS, Louis & Jean 361

VOLUME II

GAIGNARD 1
GARNIER, Louis 3
GÉRARD, René 9
GIRARDIN, or GÉRARDIN, Antoine 12
GIRARDON, François 14
GOBERT, Jean-Baptiste 83
GOY, Jean-Baptiste 85
GRANIER, Pierre 87
GRETTEPIN 100
HARDY, Jean 104
HÉRARD, Gérard-Léonard 121
HOUZEAU, Jacques 124
HULOT, Guillaume 144
HURTRELLE, Simon 150
HUTINOT, Pierre 162
JACQUET, Alexandre, called GRENOBLE 167
JOLY, Jean 169
JOUVENET, Noël V 172
LACROIX 193
LA PERDRIX, Michel de 194
LAPIERRE, Jean de 197
LAVIRON, Pierre 207
LE COMTE, Louis, called Le PICARD 209
LE CONTE, Louis, called LE CONTE DE BOULOGNE 210
LEFEBVRE, Armand 222
LEFEBVRE, Dominique 224
LEGENDRE, Nicolas 228
LÉGERET, Jean 238
LEGRAND, Jacques-Eloi 242
LEGROS, Pierre I 245
LEGROS, Pierre II 273
LE HONGRE, Etienne 300
LE LORRAIN, Robert 331
LEMOYNE, Jean-Baptiste I 357
LEMOYNE, Jean-Louis 360
LEPAUTRE, Pierre 375
LERAMBERT, Louis 388
LESPAGNANDELLE, Matthieu 398
LESPINGOLA, François 410

APPENDIX 1
Further Errata and Addenda to Volume I

ARCIS, Marc 422
BAROIS, François 422
BERTIN, Claude 422
BERTRAND, David 423
BERTRAND, Philippe 423
BLANCHARD, Etienne & Jacques 424
BOURDERELLE, David 424
BOURDY, or BOURDICT, Pierre 424
BUIRETTE, Jacques 424
CARLIER, Martin 425
CAYOT, or CAILLOT, Claude-Augustin 425
CHARPENTIER, René 426
CHAUVEAU, René 426
COLLIGNON, Jean 426
CORNU, Jean 427
COTTON, Pierre 428
COUSTOU, Guillaume 428
COUSTOU, Nicolas 428
COYZEVOX, Antoine 428
DEFER, Jean-Baptiste 431
DESJARDINS, Martin 431
DOSSIER, Nicolas 433
DROUILLY, Jean 433
DUMONT, François 434
FLAMEN, Anselme 434
FONTELLE, François 436
FRANÇOIS, Louis & Jean 436
FRÉMIN, René 436

APPENDIX 2: THE LEPAUTRE, Family 437

INTRODUCTION

The first volume of French Sculptors has been very favourably received by critics and specialists as well as by the general reader. Some, disappointed about the long delay, have expressed their impatience to see the next volume appear. The author wishes to point out that this is not his fault but is due to unavoidable technical troubles. We have, however, used these delays to improve the second volume, taking account, as far as possible, of criticisms and suggestions received.

I have sometimes been reproached for not having explained our methods, if not our intentions, with sufficient clarity in my introduction to Volume I. Without repeating what has been said, may I be allowed to add some thoughts.

My idea was to create a working tool, a reference book, convenient to use and of impeccable scholarship, not only for historians and specialists in the classical period of sculpture, but also for amateurs and collectors. The resounding echo which the work has found, shows that this has been well understood. The unavoidable restrictions from which an editor suffers have interfered with the wish to include for each work the maximum of relevant information, which sometimes, when we had to sacrifice details and deliberations, must have given the impression of an almost skeleton-like text. This was not done light-heartedly and in the second volume we have tried to avoid this excess of laconic utterances. As a result the texts have become fuller without sacrificing illustrations.

My two main concerns, the convenience of the reader and the high scholarly quality of the information, justify the presentation and the layout of the page. The intention was that in Volume II the entries should be better organised according to their constituent elements and more clearly constructed within themselves. There is also a list of sculptors (missing in the first volume) which will allow the reader to see at a glance which artists are treated in the two volumes.

Obviously, for reasons of economy, works by several hands have not been reproduced under the name of each of the collaborators. The illustration, marked in the text by an asterisk in brackets (*), appears where the work has a Catalogue entry for the first time. Later references to the same entry, also with an asterisk in brackets, are marked with the name of the artist and the number of the first entry, thus permitting the reader to find it without difficulty.

As far as possible the architectural framework and the environment of each work are represented; where these have later been altered or demolished we have reproduced old engravings and drawings. It is, however, impossible always to give the reason for the choice of each particular illustration, as some correspondents would have liked us to do; that would go beyond the limits of our project.

As already explained, the character of our work excludes discussions about problematic dates or doubtful authenticity. This may well disappoint the reader but he will realise, I hope, how unhappy we ourselves are not to be able to present anything but the results of our reasonings and decisions. I also regret having to abstain from aesthetic judgements and stylistic analysis. What we offer is an assembly of facts as a starting point on which the reader can build his own judgement. Some people have reproached us for having shortened the descriptions too much, but is not a good picture better than the most detailed description?

As to our methods, there is no mystery: they are the ones which govern all serious and objective historical research today and which have been inculcated into me at the Ecole des Chartes and at the University. That means intense research of texts and documents, followed by internal criticism, examination of parallels and verification of references, in order to reconstitute as exactly as possible

the history of each work and to eliminate all obscurities of approach. We have not, for instance, simply consulted the published *Comptes des Bâtiments du Roi*; as every researcher realises, these represent only a small part which has emerged from the mass of existing documents. Obviously, research of this kind can never be complete.

To those who have remarked on the fact that the great majority of works included is in France, I answer that, from a practical point of view, it was not possible to embark on a world tour in order to visit all public and private collections and all art dealers. In my own defence, I would like to say that I have, for instance, systematically launched a vast correspondence with all American Museums in the possession of works of sculpture (not all of them have answered); during thirty years I have personally visited a very great number of museums, châteaux and churches all over Europe and have made a great effort to enter into correspondence and maintain relations with all people interested in sculptural art. In this way I have built up a most useful network of contacts, although I have to admit that there are gaps and missing links. Unfortunately the world of research has its measure of concealment and ulterior motives.

I record with pleasure that the publication of the first volume has brought me a number of important letters notifying me of unpublished or lost works. Thus the wide distribution of our book should contribute to a considerable enlargement of the inventory of extant sculptures. Each volume contains extensive addenda recording these discoveries, after the event or at the last moment. In advance, I am grateful to all those who, when the book comes into their hands, will be generous enough to write and furnish us with additional information about any work which may have escaped our attention. As my intention is entirely scholarly and disinterested, they can be assured of my complete discretion. In order to facilitate these contacts, I add here my personal address (6 ter, rue d'Auteuil, 75016 Paris). I have to admit that we do not have the means of establishing a record of all so-called studio pieces, or of more or less ancient copies, which are the despair of the art historian. I have to ask forgiveness, if we pass these over in silence rather than produce approximate lists.

Here, then, is the second volume comprising no less than forty sculptors, among them artists like Girardon, the Legros, Le Hongre, Le Lorrain, Jean-Louis Lemoyne, who count among the most renowned masters of Versailles; some of them, for instance Pierre Legros II, have also spread the fame of French art abroad, especially to the Rome of the Popes. Beside them, there are less known artists like Houzeau, N. Jouvenet and Lespingola, each with a distinctive personality and originality. Admittedly the reader will have to wait for Volume III if he wants to approach outstanding masters like the Marsy brothers, Puget and Tuby, in order to form a complete panorama of sculpture in the reign of Louis XIV, but that is the law inherent in works which are the result of many years of labour and appear in several parts.

In this context we wish to offer the faithful reader an assurance about the future, because this second volume does not complete the series. The misfortunes of Volume II make me cautious about giving an exact date. The contents of Volume III are partly ready and if my strength and that of my collaborators does not desert us, if political events allow it, we hope there will be only a reasonable delay. I say thank you to all those who understand how much effort and patience is required in a work of such long duration from the author who rashly undertakes it. Their sympathy supports my endurance. And I express my gratitude to the Wildenstein Foundation for so generously maintaining their support and patronage.

FRANÇOIS SOUCHAL

CATALOGUE

Works no longer extant are shown in italics.
Asterisks indicate an illustration.*

In case of a work produced by several hands, illustrations are only reproduced with the first entry, but referred to in all entries by asterisks in brackets(*).

All measurements in centimetres.
Height (H) before Length (L).

ABBREVIATIONS

acad:	académie
acc. to:	according to
acc (on):	on account
accomp:	accompanied
acqu:	acquired
anon:	anonymous
app:	appendix
Arch:	Archives
arch:	architect
ascr. to:	ascribed to
asst:	assistant
attrib (to):	attribution, attributed to
attr:	attributes
av:	average
bât:	bâtiment
bibl:	bibliography, bibliothèque
c:	century
ca:	circa
cab:	cabinet
cat. or catal:	catalogue
chât:	château
civ:	civile
coll:	collection
comm:	commissioned
compl:	completed
contr:	contract
corresp:	corresponding
dd:	dated
depart:	departement
descr:	description
disapp:	disappeared
distr:	distributed, distribution
doc:	document
ed., eds:	edition, editions
e.g:	for example
engr:	engraver, engraving
estim:	estimate, estimated
Et:	Etude (notary's registry)
exec:	executed
exh:	exhibition, exhibited
expo:	exposition
fig:	figure
fr:	français
gall:	gallery
hist:	historique
ill., or illustr:	illustrations
inscr:	inscribed, inscription
instalm:	instalments
Inval:	Invalides
Invent. a.d.:	Inventory after death
L., s., d.	Livre, sol., denier
Mém:	Mémoire
Mgr:	Monseigneur
Mon:	Monument
Mus. des Mon. fr:	Musée des Monuments français
munic:	municipal
not:	notes, noted
not ident: or disapp:	not identified or disappeared
opp:	opposite
par:	paroisse, parish
pitt:	pittoresque
pl:	place
pres:	presented
publ:	published
rec:	received
recept. piece:	reception piece for the entry to the Académie
reg. des délib:	registre des délibérations
repl:	replaced
repr:	representing
roy:	royal, royale
sc:	sculptor
S. et O:	Seine et Oise, départment, today: Yvelines
s. app:	see appendix
s:	sol
stat:	statue
supp:	supporting, supported
suppl:	supplied
symbol:	symbolising
trsf:	transferred
val:	valued, valuation
Vers:	Versailles
v., or vol:	volume



Detail *2b*

GAIGNARD (dates unknown)

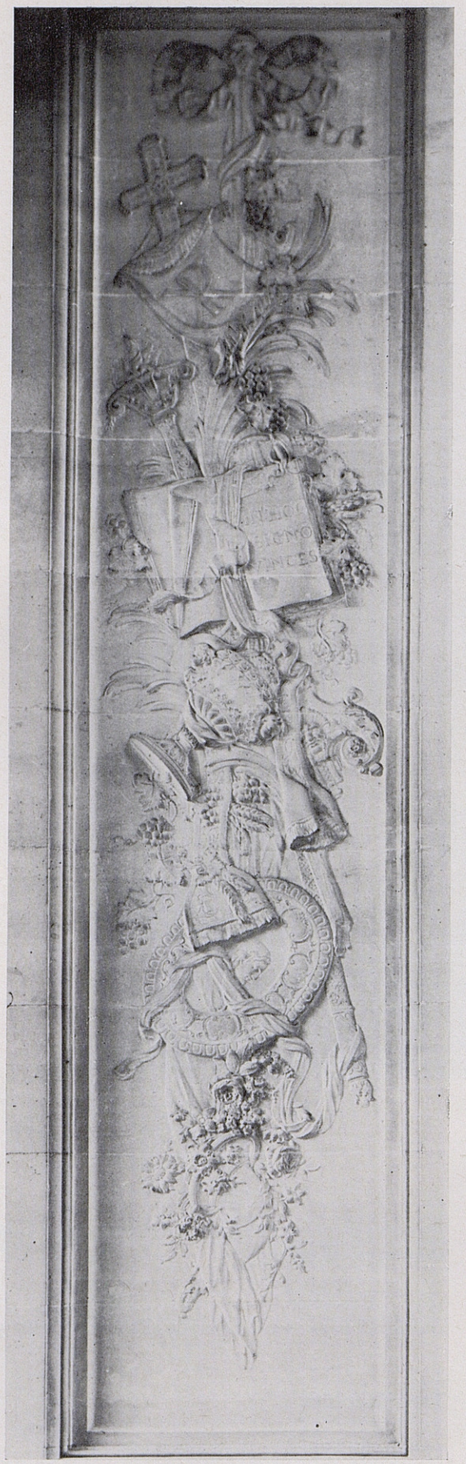
2nd prize at the Acad. in 1697, the year in which G. Coustou received the 1st prize (Guiffrey, *Liste des Pensionnaires* and *P-V*, III, 219, 226). Lived in Rome from 1698–1703 (*Comptes*, IV, 411, 553, 683, 798, 910, 1018, 1127). Lived in Paris, carrefour St.-Benoît. From 1703–28, known through several notarial deeds (cf. Rambaud, II, p. 448–9, and no. 4). Still active in 1728.

1
Joseph's Brothers detained at Pharaoh's Court, suspected of spying

1697 Bas-relief
2nd Acad. prize; see Biography. Probably destroyed.

2
Two Trophies

1709 Bas-reliefs Bonbanc stone H: 248
On the pillars of the ground floor inside Versailles Chapel. Descr. in Mém., Arch. Nat., O[1] 1784, but not mentioned in the *Comptes*.



2a



2b

a.* The Triumph of Constantine
On the second pillar to the left. The subject is illustr. by various liturgical implements suspended on a ribbon: a cross, a standard with the symbol of Christ, recalling Constantine's conversion, a book, a stole, a large salver decor. with Christ's image, foliage and consecrated vessels. Valued at 600 L.

b.* Abraham's Sacrifice
On the left-hand pillar supporting the King's Tribune. The scene is repr. on the cartouche. Among the suspended motifs is a ram, behind it a cutlass. Valued at 630 L.

VERSAILLES PALACE, CHAPEL

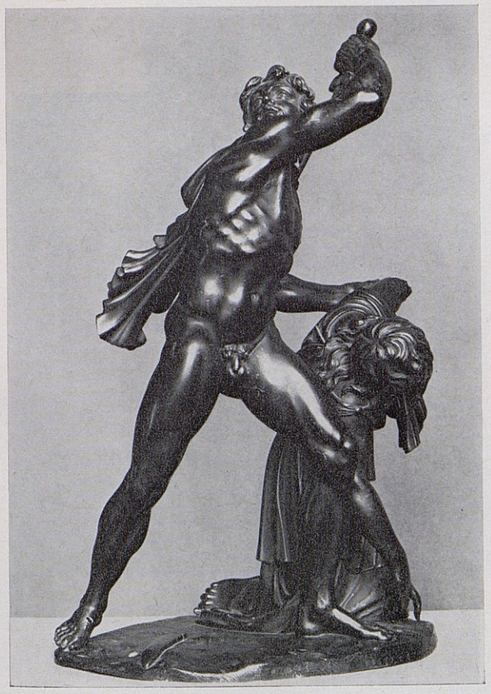
3
Sculptures on the Window-Frames of the Ground Floor

1711 Stone
In collab. with a team, cf. François no. 35. Total payment 5394 L. (*Comptes*, V, 531 and Arch. Nat., O[I] 1784, 'Etat des payements').

VERSAILLES PALACE, CHAPEL

4
High Altar at Saint-André-des-Arts, Paris

1719–28
cf. Lepautre no. 37*. Destroyed.



4

GARNIER, Louis (ca. 1638–1728)

First a member, then Dean, of the Acad. St.-Luc, Paris. Worked together with the founders Keller. Protégé of Louvois. Sometimes confused with Pierre Granier. Died in Paris 21 Sept. 1728, aged 89.
Bibliogr.: *Mercure de France*, Oct. 1728, p. 2269. T-B, XIII, 1920, p. 207–8.

1
Restoration of Marble Busts

1671
Payment 1730 L. (*Comptes*, I, 551): "several marble busts put into the King's store". Not ident.

2
Nine Busts

1672
Payment 2170 L. *Comptes*, I, 669: "some new, some restored, supplied to the King". Not ident.

3
Finishing of Wax Figures at the Arsenal

1686–92
Yearly gratuities of 400 L. paid from 1686–92 (*Comptes*, II, 956, 1274; III, 95, 354, 494, 635, 790).

4*
Paetus and Arria

1696–97 Small group Bronze H: 40
Reduced copy of an antique group of which there was a plaster cast in the Paris store. Payment 450 L. (*Comptes*, IV, 48, 188, 338). Cast by Le Pileur. cf. R. Landais, 'Note sur un groupe en bronze du Louvre', *Revue des Arts*, 1958, p. 43–4. Was apparently in the collections which Le Nôtre bequeathed to the King. Descr. in the 1707 Invent. of the King's bronzes in Versailles, Arch. Nat., O[I] 1976[A], p. 872. *Catal. des Bronzes, Louvre*, 1904, no. 228 (Inv. OA 7338). Lespingola (no. 12) did a large marble copy of the same antique.

PARIS, LOUVRE

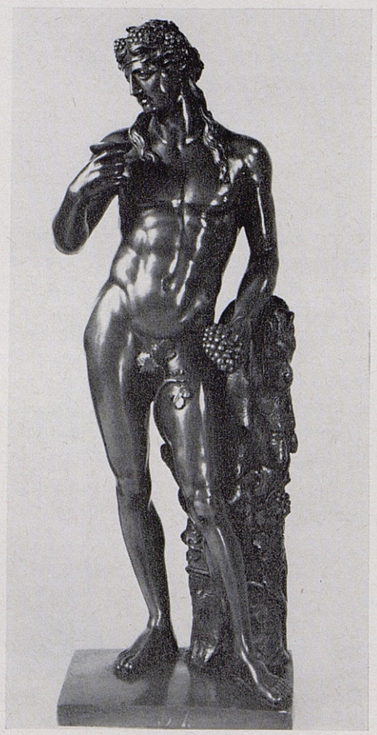
5
Bacchus

Before 1699 Statuette Bronze H: 37.4
cf. W. Holzhausen, 'Die Bronzen August des Starken in Dresden', *Jahrbuch der Königl. Preussischen Kunstsammlungen*, 1939, p. 164. Louis Desplaces (1682–1739), who did an engr.* of Bacchus, attrib. the



5

statuette to P. (sic) Garnier. It is also often wrongly attrib. to P. Granier, as a reduction of his marble Bacchus (Granier no. 11*), although in fact quite different. The naked god, leaning on a tree-stump entwined by a vine, wears a crown of grapes and vine-leaves; holding a bunch of grapes in one hand, he lifts a cup to his lips. An example*, bought in 1699 by Leplat for Augustus the Strong of Saxony as a pendant to M. Anguier's 'Amphitrite', is today in the Staatliche Kunstsammlungen, Dresden, Grünes Gewölbe (Inv. IX. 38). Many other bronze examples are recorded: one in the former Coll. Cottreau as a pendant to M. Anguier's 'Ariadne' (now in the trade); one in the Hermitage, Leningrad; one in the Bibl. Nat., Paris, as a pendant to M. Anguier's 'Amphitrite' etc. . . . An unattributed bronze after the same model, but slightly taller (H:51), is descr. in the 1707 Invent. of the King's bronzes at Versailles, Arch. Nat., O^1 1976^A, p. 880.



5

6(*)

Work for the Cascade in the gardens at Trianon

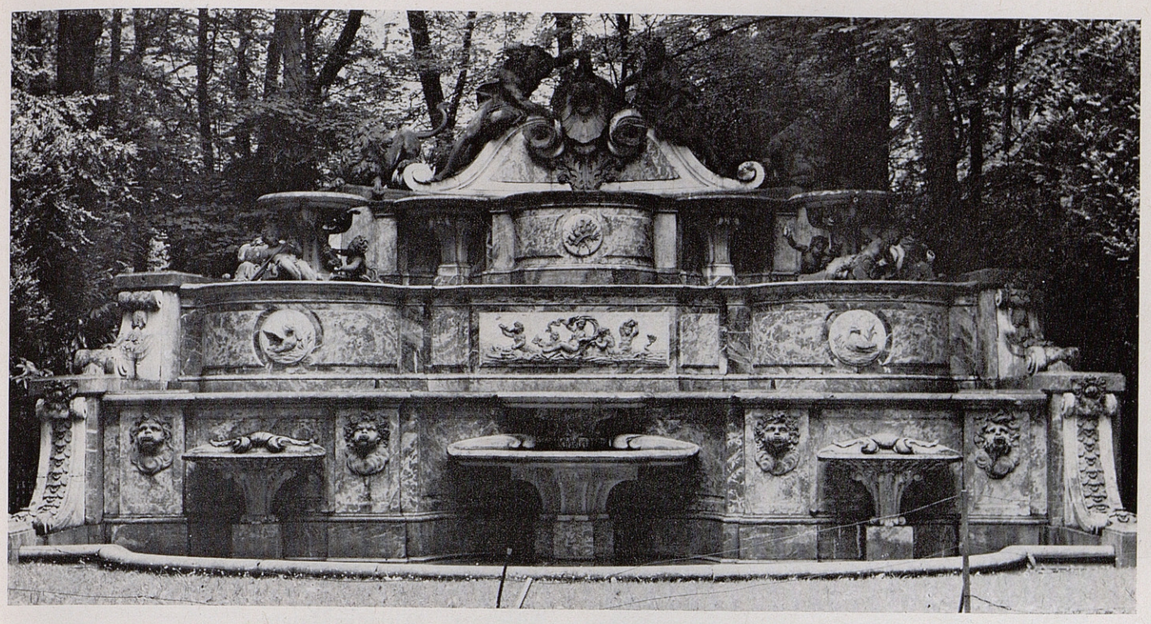
1702–04 Lead

In collab. with Hardy (no. 42), Lapierre (no. 10), Le Lorrain (no. 13), J.-L. Lemoyne (no. 9) and Mazière. Payment 7918 L. (*Comptes*, IV, 852, 965, 1072). This is the Cascade called 'Le Buffet d'Eau', constructed and carved under the direction of Hardouin-Mansart. Apart from the upper group of Neptune and Amphitrite with two lions, which must probably be attrib. to Van Clève, the decor. of the three-tiered Cascade was created by the six sculptors in collab. Lower tier: four heads of winds; second tier: rectangular bas-relief with the chariot of the child Amphitrite pulled by little tritons, flanked by two circular medallions with two ducks; third tier: two groups of small tritons supporting bassins. cf. Piganiol, *Vers.-Marly*, 1764, II, p. 247. Heavily restored.

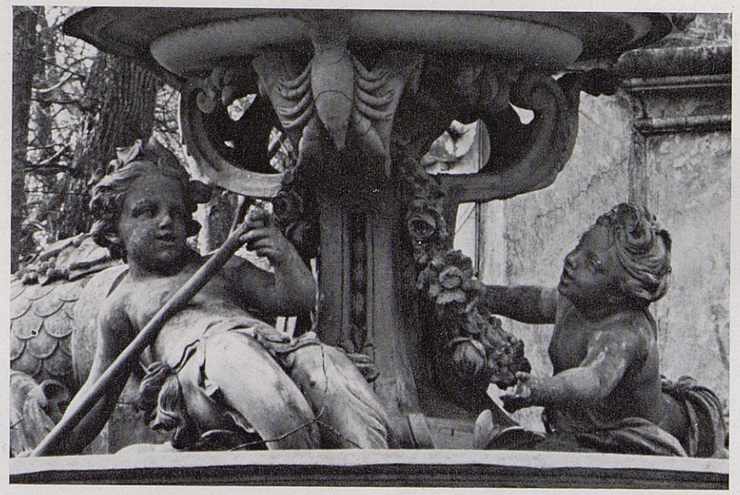
VERSAILLES, PARK OF THE GRAND TRIANON



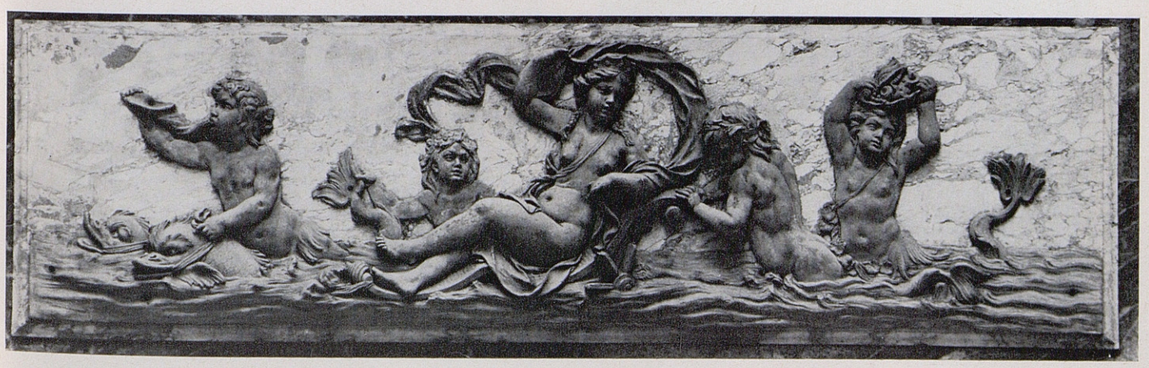
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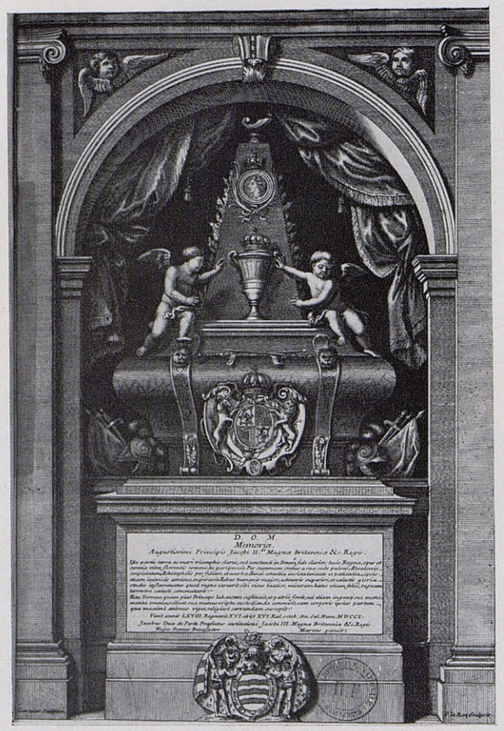
6

7*

Tomb containing the brain of James II, former King of England

1703 Marble, bronze and stucco
Commissioned by the Duke of Perth, Governor to the Prince of Wales. Installed in the chapel of the former Collège des Ecossais, Paris. Most of the decor. was destroyed during the Revolution; extant only the architectural frame with an arch, its spandrels decor. with cherub heads; the base in grey veined marble with an inscription on a black marble plaque; on the black marble sarcophagus stands a white marble pyramid; tasselled and fringed stucco curtains hang from the arch. Its original much more resplendent state is shown in P. Le Roy's engr.*, Bibl. Nat., Ms. Clérambault 3393, p. 40: at the base an escutcheon with the device 'Hony soit qui mal y pense', supported by two figures of Hercules; on the sarcophagus a crowned escutcheon with the King's coat-of-arms flanked by a unicorn and a lion; on either side, war trophies with helmet, sword and flags symmetrically arranged. Two child angels (marble?), sitting on the sarcophagus, point to the vessel containing the brain, surmounted by a crown. Above, on the pyramid, a crowned medallion with the King's profile, on top a cassolette. cf. Dezallier, *Paris*, 1752, p. 252; Hurtaut et Magny, II, 473; Thiéry, *Guide*, II, p. 167; Guilhermy, *Inscriptions*, 1873, I, p. 611.

PARIS, 65 rue Cardinal-Lemoine



7



7

8
***Tomb of Maximilien Titon du Tillet* (died 1711)**

After 1711 Marble and bronze
Placed in the Chapel of the Convent of the Hospitalières at St.-Mandé, of which Titon had been a patron, acc. to *Mercure*, 1728, p. 2269. The tomb was adorned with three bronze figures. The convent was demolished during the Revolution, cf. G. Hartman, 'La famille Titon', *La Cité*, 1908, p. 288–90. Destroyed.

9*
Tomb containing the heart of Louis-François, duc de Boufflers, Pair et Maréchal de France (died 1711), and the hearts of his two sons

1713 Marble and bronze
Contract signed before a notary 2 Sept. 1713, Min.



9

Centr. Arch. Nat., Et. CXIII, with additions on 5 Sept. 1713 and 17 May 1714. Total 3700 L. (Rambaud, I, p. 696). The monument consisted of a marble pyramid, a bronze figure of Fame, arms and bronze trophies, a white marble pedestal and a great bronze curtain. On the pyramid, a bronze medallion with the Maréchal's portrait. The chapel was lined with marble slabs. The bronzes disapp. during the Revolution.

CRILLON (Oise), CHURCH

10*
Le Parnasse Français

1718–21 Group Bronze H: over 100
Comm. by Evrard Titon du Tillet (1677–1762), who publ. a brochure about the Parnassus, with engrs. by J. Audran in 1723, by N. Tardieu* in 1731 and 1760 (3rd ed.). On top of Mount Parnassus is seated Apollo, symbol. Louis XIV, below him a rearing Pegasus; he is surrounded by the three Graces, personifying three poetesses, Mmes. Deshoulières, de La Suze and de Scudéry; on the mountain, numerous figures evoking artists and writers of Louis XIV's reign, Corneille, Molière*, Racine*, Racan, Lully carrying the medallion of Quinault, Segrais, La Fontaine, Boileau, Chapelle; below, the nymph of the Seine, symbol. the Fountain of Castalia; several medallions of poets or musicians are carried by putti or hung from laurel and palm trees. At the end of his life Titon commissioned Pajou to add Rousseau, Crébillon and Voltaire and instructed his nephew and heir, J.-B. Maximilien Titon, to offer the group to the King. Titon's Testament, dd. 8 July 1762, deposited 26 Dec. 1762, Min. Centr. Arch. Nat., Et. XII, 581. Louis XV accepted the work in 1766; it was installed in the King's Library under the direction of Pajou, who added Titon's figure as the donor. In 1928, trsf. from the Bibl. Nat. to the Château de Versailles (inv. MV 6023). cf. Furcy-Raynaud, *Inventaire*, p. 235–6; G. Brière, 'Le Parnasse français', *Beaux-Arts*, 1928, p. 265–8; A. Linzeler, 'L'entrée du Parnasse français à la Bibliothèque du Roi', *BSHAF*, 1929, p. 151–3. I. Colton, *The Parnasse Français, Titon du Tillet and the origins of the Monument to Genius*, New Haven, London, 1979.

VERSAILLES, MUSEUM



10



Racine 10



Molière 10



10

GERARD, René (dates unknown)

Son of Jacques G., architect in Rouen, and Louise Thiberge. On 21 Jan. 1700 married Claudine Lhomme (Arch. Nat., Y279 and Min. Centr. Arch Nat., Et. LIII, 122). Lived in Paris, rue de Charenton. It is not known whether other sculptors or painters by the name of Gérard, or Girard, belonged to the same family, but it seems likely that the artist G. who received payments between 1707–14, is the same as the one who worked at the Bâtiments du Roi from 1679–84, and was commissioned to undertake restorations in the park at Fontainebleau in 1678 and 1680 (*Comptes*, I, 1030, 1247; II, 308) and on the ceiling of the Duke of Orléans' Cabinet in the Palais Royal in 1686 (*Comptes*, II, 996).

1
Vases for Versailles Palace

1679–80 Stone
Six vases, in collab. with Guyot and Lucas, which crowned the balustrade of the centre building of the Palace at Versailles. Payments 360 L. In 1681 payment of 189 L. to G. alone for other vases (*Comptes*, I, 1162, 1289; II, 54). Replaced by modern copies.

2
Work at the Petite Ecurie, Versailles

1680
In collab. with Raon. Payment 275 L. (*Comptes*, II, 92). Not ident. or disapp.

3
Pediment for the Salle de Comédie, Fontainebleau Palace

1681
In 1681 G. rec. several payments for work at Fontainebleau, some not specified, and 250 L. 'for the pediment above the Salle de Comédie and repairs to the sculptures at the Palace' (*Comptes*, II, 81, 83, 90). This refers to the great exterior pediment of that room, created by Primaticcio in St.-Leu stone. Destroyed by fire in 1806.

4
Work at Chambord Palace

1681–84
Payments of 500 L. and 336 L. in several instalm. for non-specified work (*Comptes*, II, 82, 96, 376, 530). Not ident. or disapp.



Detail

11a



11a

5
Statue for the South Wing, Versailles

1682 Stone H. ca. 200
One of 32 statues on the cornice of the attic storey; not identifiable; in collab. with Samson. Total payment 360 L., also 100 L. for non-specified work at the same location (*Comptes*, II, 136–7, 178).

VERSAILLES, PALACE

6
Icicles at the Bassin Sous le Dragon (later Bassin de Neptune)

1683–84 Stone
Payment of 900 L. in 1683; final payment of 5983 L. 10 s. in 1684 for G. and his team (*Comptes*, II, 278, 476).

VERSAILLES, PARK

7 8 9
Apollo
Flora
Faun carrying the child Bacchus (Borghese Faun)

Before 1699 Three statues St.-Leu stone H: 210
Done after three antiques for Toron, tax collector at Meaux. Each statue estim. at 250 L. and assessed as "worked quite artistically" in appraisement 11 March 1699, Arch. Nat., Z^{1J} 445. Not ident. or disapp.

10–14
WORK IN VERSAILLES PALACE, CHAPEL

10
Ornaments

1707 Stone
Executed by a team. Payment 14,367 L. in 1711 (Mém. in Arch. Nat., O^{1} 1784 and *Comptes*, V, 529). Decor. on the bases of the Tribune columns, cf. Defer no. 5b.

VERSAILLES PALACE, CHAPEL

11
Three Ecclesiastical Trophies

1709 Bas-reliefs Stone H: 248
On the first pillar of the nave on the right from the entrance. Each refers to a scene from the Gospels and the life of the saints, illustrated in the central cartouche surrounded by a cluster of related objects. Descr. in Mém., Arch. Nat., O^{1} 1784. Valuation of each trophy 650 L.; payment not identifiable in the *Comptes*. The trophies illustrate:

a.* The Resurrection of Christ
(on the side of the pillar facing the nave)
b.* The Martyrdom of St. Sebastien
c.* The Martyrdom of St. Paul

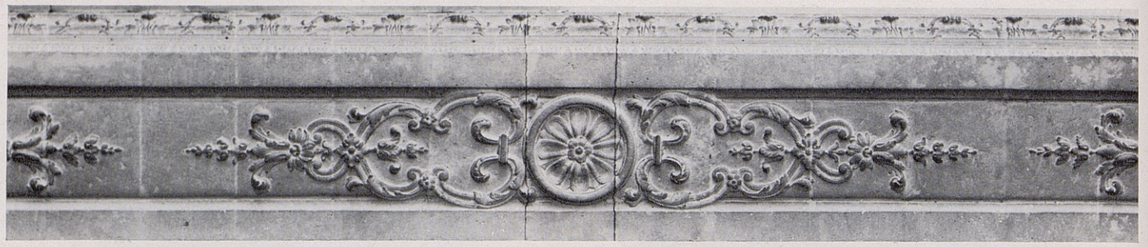
VERSAILLES PALACE, CHAPEL



11b



11c



13

12
Cornice of the Salon Haut of the Chapel

1709 Bonbanc stone
Work of a team incl. G., Raon the younger, Varin, Martin, Vigier, Massou, Voiriot, Mazeline; payment 8348 L. (*Comptes*, V, 527). Work detailed in Mém., Arch. Nat., O[1] 1784. Among the ornaments of the frieze, the architrave and flat moulding are 28 metopes with trophies repr. the four parts of the world.

VERSAILLES PALACE, CHAPEL

13(*)
Sculptures at the ceiling of the Salon Bas

1711 Stone
Work of a team; payment 8702 L. in 1711 (Arch. Nat., O[1] 1784: Etat des payements et Mém.; *Comptes*, V, 529). cf. André no. 13a.

VERSAILLES PALACE, CHAPEL

14
Carving on 5 Choir Stalls and 12 Music Stands

1711 Wood
Payment 1410 L. (Arch. Nat., O[1] 1784, Etat des payements; *Comptes*, V, 531). Destroyed.

15
Two Ecclesiastical Trophies for Notre-Dame, Paris

1712 Pasteboard
On the pillars of the choir, conforming with the decor. designed by de Cotte for the Vow of Louis XIII, cf. P. Bertrand no. 28*. In collab. with Lelong; payment 150 L. (*Comptes*, V, 610). Destroyed.

16
Work in the Appartement de la Duchesse at Fontainebleau

1712 Wood
In collab. with Lelong. Payment 353 L. (*Comptes*, V, 610). This may be the former apartment of the Duchesse d'Etampes, converted into an apartment for Mme. de Maintenon. Not ident. or disapp.

GIRARDIN, or GERARDIN, Antoine (1647?–?)

Probably the son of Etienne G., goldsmith, and of Denise Caze; if so, he was born on 26 Dec. 1647 in the parish of St.-Jean-de-Latran, Paris, and among his brothers were engravers, goldsmiths and a painter (Bibl. Nat. Mss., Fich. Laborde, nos. 30195–30202; Jal, p. 641). Studied at the Acad. from 1686–90, with a subsistence grant (*Comptes*, II, 950–1, 1266; III, 188, 355, 490). Petit prix 28 June 1686; 2nd grand prix in the same year (*AAF*, 1857–8, V, p. 280); another 2nd grand prix in the following year; finally in 1688, a 1st grand prix (*P-V*, II, 330, 335–6, 351, 359, 362, 374, 381, 383). Not to be confused with his brother François, the painter, who competed at the Acad. in the same years, but received only small prizes. G.'s sculptural activities remain obscure. The *Comptes* mention a payment of 21 L. for repointing the marble slabs in the Bassin du Grand Parterre at the Luxembourg Gardens (IV, 48). In the *Comptes* and the *P-V*, his name is sometimes spelt Gérardin, sometimes Girardin. Still alive in 1696; witness at the marriage of the marble mason M. Leprince (Arch. Nat., Y 273, fol. 237).
Bibliogr.: T-B, XIV, 1921, p. 168.

1
Noah boards the Ark

1686
Second grand prix at the Acad., cf. Biogr. Not ident. or disapp.

2
The Great Flood (Le Déluge Universel)

1687
Second grand prix at the Acad., cf. Biogr. Not ident. or disapp.

3
Noah's Drunkenness

1688
First grand prix at the Acad., cf. Biogr. Not ident. or disapp.



4



5

4–7
Four Busts

1694
4* Young Man Marble H: 43
5* Young Woman Marble H: 45
6* Bacchus Marble H: 43
7* Silenus Marble H: 43

Signed on the back: A GERADIN F. 1694
Seized during the Revolution from the Marquise de Robien; cf. Bellier de la Chavignerie, 1882, II, p. 638; *Cat. des Tableaux . . . du mus. de Rennes*, 1884, no. 13–6.

RENNES (Ille-et-Vilaine), MUSEUM



7



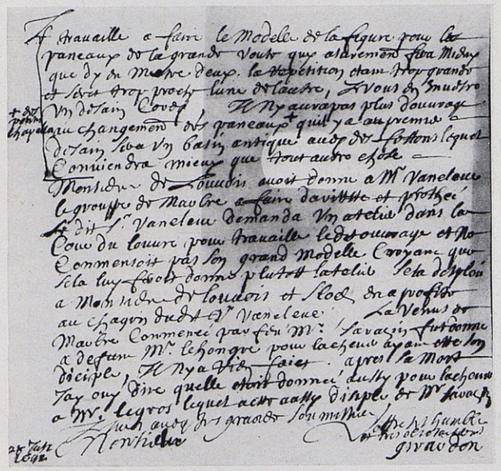
6



Detail

GIRARDON, François (1628–1715)

Born in Troyes, baptised 10 March 1628 at the Church of St.-Remy. Son of Nicolas G., metal-founder, and Anne Saingevin. Apprenticed to the cabinet-maker and sculptor Claude Baudesson. When about 15 years old, he painted in fresco the life of St. Jule in the chapel at Troyes named after her. He became the protégé of Chancellor Séguier, who in 1648 sent him to Rome, where he met his compatriot, the painter P. Mignard. G. returned to Troyes in ca. 1650; in the following year he went to Paris, still under the patronage of Séguier, who advised him to work in the studio of the Anguiers (Dezallier, *Vie*, p. 213). He worked very closely with Le Brun, to whom he always remained greatly attached. He soon became one of the 'Sculpteurs du Roi'. In 1656 he applied for entry to the Académie; he was received in 1657, together with Regnaudin and G. Marsy (*P-V*, I, 156). On 22 Oct. 1657 he married the flower-painter Catherine Duchemin, who was also received into the Académie (Min. Centr. Arch. Nat., Et. LXXV, 97); they had 10 children. From 1659 Prof. at the Acad. (*P-V*, I, 158). Lived first in the rue de Cléry; from 1667 in the Louvre. In the following year he twice went to Toulon to supervise the decoration of the King's ships (no. 19) and made a second journey to Italy. In 1672 he became Asst. Rector of the Acad., in 1674 Rector (*P-V*, I, 402; II, 34). Very early he played an important part in the planning and development of sculptural work commissioned by the King: from 1667 he submitted several models for fountains in Versailles (*Comptes*, I, 963; II, 20); from 1684, he corrected the plaster casts of antique sculptures, thereby improving the copies which were supplied to the sculptors (cf. Lespingola, no. 12). From 1685, he decided the designs for the great marble groups and statues for Versailles and supplied models for the sculptors (cf. no. 64). Thus for nearly 15 years he acted as a kind of superintendent for sculpture (see G.'s letter* to Colbert de Villacerf, dd. 28 June 1692, Arch. Nat., O^{1} 1665^{68}). He supervised the casting of the bronzes for Marly (Arria and Paetus, Aurora, the Rotator, the Crouching Venus, Hercules and Hydra); cf. M. Oudinot, *infra*, p. 15. In Dec. 1690, he was made a Chevalier and received his coat-of-arms (cf. J. Guiffrey, *Lettres de Noblesse*, Paris, 1873 and *RSBAD*, 1904, p. 679). From 1691, he directed, together with Hardouin-Mansart, the sculptural decoration of the Dôme des Invalides. He was frequently responsible for the allocation of work to the sculptors according to their ability. In 1695, he became Chancellor of the Acad., following Mignard (*P-V*, III, 167; Arch. Nat., O^{1} 1925^{A2}). His wife died in 1698. From 1698–1708, he received every year, acc. to the *Comptes*, fees "for the models and ornaments he made for the Louvre and elsewhere". Ousted by Hardouin-Mansart, he lived in semi-retirement from 1700. In 1709 he was already showing signs of senile decay. He died in Paris a very rich man, on the same day as Louis XIV, 1 Sept. 1715. He had brought together an important collection of works of art, mostly antique and modern sculptures, displayed in his studio at the Louvre. In order to preserve the memory of this collection, he had the main objects engraved by Chevallier, after drawings by René Charpentier, in a fictitious architectural setting invented by Oppenord; this anthology, called the *Galerie de Girardon*, contained 13 plates (the 13th engraved by Ertinger). On each plate a scale, repr. a length of 3 *pieds*, enables us to calculate the approx. size of the sculptures.



The only drawing which we know for certain to be by his own hand is the head of a satyr* in the Louvre, Cab. Dessins, Inv. R.F. 26775.

Among the portraits done of Girardon during his lifetime are:

1. Painting comm. by the Acad. from Dagar in 1675; cf. A. Fontaine, *Coll. Acad.*, p. 209. Disapp. in the 19th c.
2. Painting comm. by the Acad. from Revel in 1682; cf. A. Fontaine, *Coll. Acad.*, p. 209. Versailles, Museum (MV 5817).
3. Pastel by Joseph Vivien in 1698–1701, Louvre (Inv. 33291). This was Vivien's reception piece for the Acad. G. is shown with his hand resting on the head of Proserpina, from the Abduction group (no. 42). Engr. by Drevet.
4. Painting attrib. to Vivien, Musée Thomas-Henry, Cherbourg. Oval canvas, catal. no. 158.
5. Painting by Rigaud*, 1705. Dijon, Musée des Beaux-Arts, *Catal.* 1968, no. 316. Engr. by Duchange (1707) and Dupin.
6. A bronzed terracotta bust, listed in the Invent. of 28 Aug. 1713, cf. F. Souchal, *GBA*, 1973^{2}, p. 81.

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Dezallier, *Vie*, 1787, II, p. 209–32.

Mariette, *ABC*, II, p. 309–12.

II. Main Modern Sources:

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Vte. de Grouchy, 'F. Girardon et sa famille', doc. publ. in *NAAF*, 1892, p. 161–67.

T-B, XIV, 1921, p. 169–71 (Vollmer).

P. Francastel, *Girardon*, Paris, 1928.

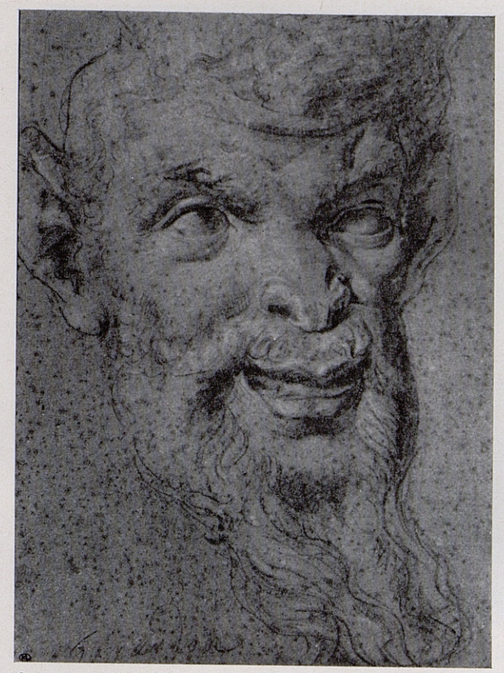
M. Oudinot, 'F. Girardon. Son rôle dans les travaux de sculpture à Versailles et aux Invalides', *BSHAF*, 1937, p. 204–48.

Mignard et Girardon, Catal. of the Exhibition in Troyes, Musée des Beaux-Arts, 25.6–2.9.1965.

Tessin–Cronström Corresp.

F. Souchal, 'La collection du sculpteur Girardon d'après son invent. après décès', *GBA*, 1973^{2}, p. 1–98.

M. Rambaud, 'Les dernières années de F. Girardon', *ibid.* p. 99–110.



Satyr

2
Louis XIII

ca. 1645 Statuette Marble H: 18

cf. Grosley, *Ephém. troyennes*, I, p. 306. Louis XIII was represented in the full dress of the Order of the St.-Esprit. In the 18th c. in the Grosley Coll. Francastel, p. 66. Not ident. or disapp.

3
Work at the Château de Saint-Liébaut, Estissac (Aube)

ca. 1647

cf. Grosley, *Mém. inéd.*, I, p. 295 and Dezallier, *Vie*, p. 212. On 11 April 1647 the Château became the property of the Chancellor Séguier, who employed there the cabinet-maker Baudesson and his young apprentice Girardon, singled out by Séguier for distinction. The Château was demolished in 1792. Francastel, p. 66. Destroyed.

4
Work at the Hôtel Quinot, Troyes

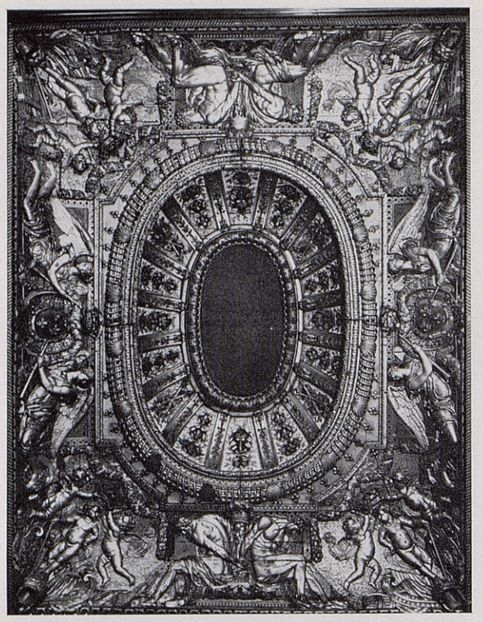
ca. 1650

a. *Two statues* Life-size
b. *Several busts*
c. *A vase*
d. *Various ornaments for doors and mantelpieces*

1
Virgin

ca. 1645 Statuette Stone H: ca. 50

cf. Grosley, *Mém. inéd.*, I, p. 295 and *Ephém. troyennes*, I, p. 306. In the possession of G.'s family in the 18th c.; Francastel, p. 65–6. Not ident. or disapp.



8

cf. Grosley, *Mém. inéd.*, I, p. 296 and *Ephém. troyennes*, I, p. 307. Exec. in "the classic taste", Francastel, p. 66. Eustache Quinot, Conseiller au Présidial de Troyes and great connoisseur, assembled in his house an art collection which gave him the nick-name 'Le Curieux'. G.'s work pleased him so much that, when the artist left for Paris, Quinot gave him letters of recommendation to Colbert and Mignard. Forty years later G. carved a bust of Quinot (no. 79).
Destroyed.

5 6
Saint Francis and Saint Anthony, for the Church of the Capucins in the rue Saint-Honoré, Paris

1653 Two Statues Life-size
cf. Guillet, *Mém. inéd.*, I, p. 322 and Dezallier, *Vie*, p. 213. Comm. by Mme. de Guise for the retable in the Votive chapel of Notre-Dame-de-la-Paix; the sculptor Thibaut Poissant was responsible for the architecture, Michel Corneille for the painted decoration. Francastel, p. 66. Destroyed.

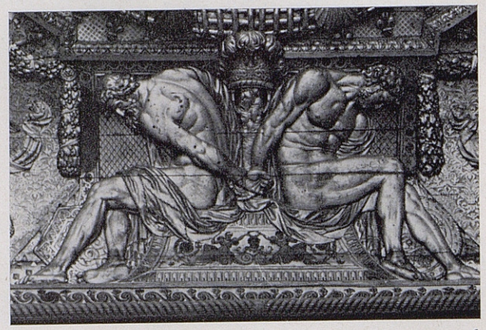
7
Nine Round Medallions for the Hôtel de Ville, Paris

1653 Marble Diam: 50
cf. Grosley, *Mém. inéd.*, I, p. 264; Brice, *Descr.*, 1687, p. 4; Piganiol, *Descr.*, 1765, IV, p. 101. First placed above the arcade, with the statue of Louis XIV by Gilles Guérin, then, in 1685, removed to the great entrance staircase. The medallions repr. the nine men who formed the Bureau de la Ville: le Maréchal de l'Hôpital, Governor of Paris; Le Fèvre, prévôt des marchands; Guillois, Philippes, Le Vieux and Denis, aldermen; Pièrre, public prosecutor; Le Maire, clerk of the court; Boucot, receiver. Contract with the sculptor G. Guérin, August 1653 (Bibl. Nat., Ms. fr., fonds Moreau no. 1067, publ. in L. Lambeau, *Hist. de l'Hôtel de Ville*, 1920, p. 55). Francastel, p. 66–7. Destroyed in the fire of 1871.

8
Slaves and Trophies

1654 Bas-relief Gilded wood
Gilles Guérin was comm. to do the sculptural decor. for Louis XIV's bedchamber at the Louvre. Under the direction of L. Le Vau, he provided designs and models for the ornaments, under the terms of a contract of 23 June 1654 for 2200 L. (Min. Centr. Arch. Nat., Et. XCVI, 62). The work was to be completed by the 15 Sept. Acc. to Guillet de St.-Georges, *Mém. inéd.*, I, 263, the carved decor. of the ceiling was shared between Girardon and Regnaudin, who did the captives and trophies on the shorter sides, and Laurent Magnier and N. Legendre (no. 6) who together did the Figures of Fame supporting the arms of the King on the longer sides; Guérin himself carved the children holding up the sham drapery of the alcove and the bas-relief on the mantelpiece. The decor. was much admired by H. Sauval, *Hist. et recherches des Antiquités de la ville de P.*, 1724, III, p. 33. Taken down by the architect Fontaine in 1817, it was put up again in 1829 in the second Salle of the Colonnade. cf. L. Hautecoeur, *Hist. du Louvre et des Tuileries*, 1927, p. 51–3; Francastel, p. 40, 67.

PARIS, PALAIS DU LOUVRE



8



10a



10c

9*
Hercules

1654–57? Statuette Bronze H: 28
Part of a clock exec. for Chancellor Séguier (died 1672); the clock-face was held up by Hercules. In a later work, with Atlas supporting the universe (no. 123), G. used a similar idea. Acc. to J. Dupont, 'L'Horloge du chancelier Séguier', *NAAF*, 1956–7, p. 72–4, the work dates from 1654–7; Francastel, p. 91.

PRIVATE COLLECTION

10
The Virgin of Sorrows

1656–57 Oval Medallion 85 × 65
a.* Marble
Reception piece for the Acad. (*P-V*, I, 120, 122, 124, 132). The Virgin is repres. half-length, elderly, draped in veils, her hands crossed on her breast, her head inclined. Exh. in the 18th c. in the Academy (Guérin and Dezallier, *Descr. Acad.*, p. 53, 132), then stored in the Louvre (inv. R.F. 3148).

PARIS, LOUVRE

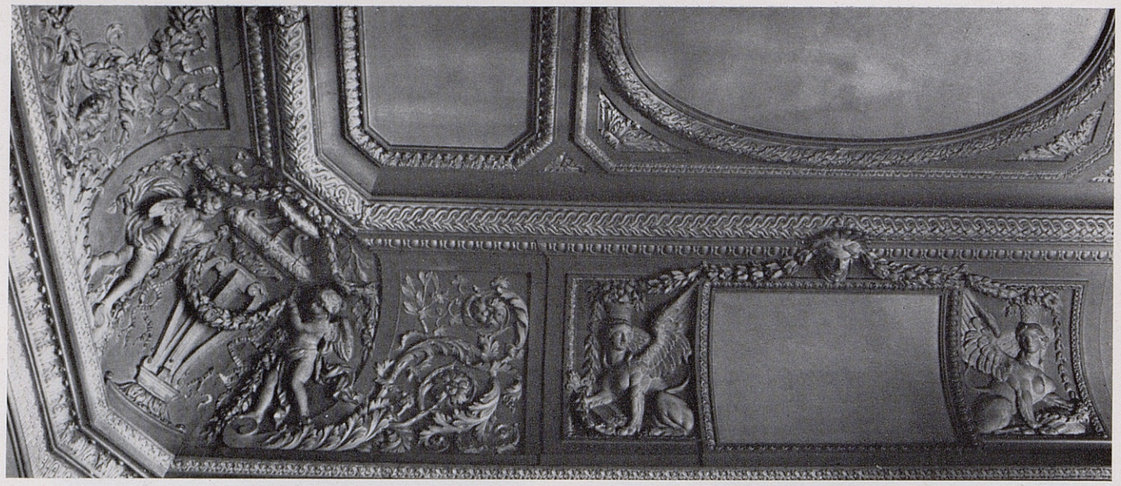
b. *Terracotta*
Acc. to Grosley, *Ephém. troyennes*, I, p. 308, sent by G. to his sister in Troyes; later in the Grosley Collection, as a pendant to the medallion of St. John the Baptist by Regnaudin. The terracotta was the model for the reception piece (above).
Whereabouts unknown.

c.* Plaster H: 84
Two medallions, probably cast after no. 10a, are mentioned by Corrard de Bréban, 1812, p. 63 as being in the Château de St.-Pouange, near Troyes; later they were offered to the Musée des Beaux-Arts, Troyes (*Catal.*, 1931, no. 192).

TROYES, MUSEE DES BEAUX-ARTS



9



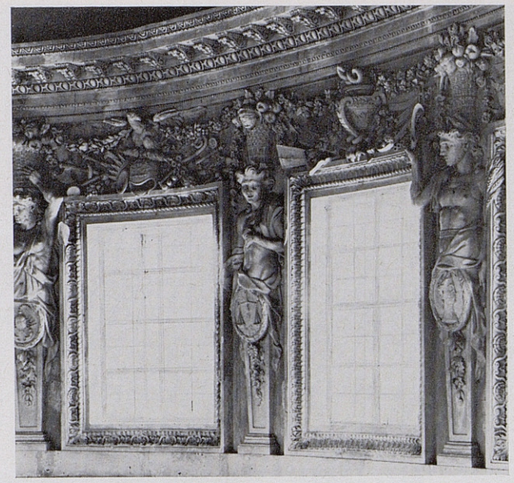
11b

11
Work at the Château de Vaux-le-Vicomte

1659 Stucco
"In 1659 . . . Le Brun . . . employed (Legendre) for all the stucco ornaments on the ceilings of the apartments at Vaux" (Guillet de St.-Georges, *Mém. inéd.*, I, p. 411). On 17 Sept. 1661, Legendre signed a receipt for 470 L. paid by Le Brun to him and Girardon for work done jointly at Vaux (Arch. Vaux-le-Vicomte, quoted by



11b



11c

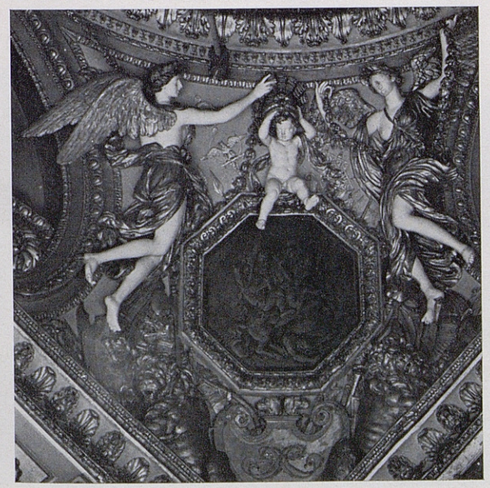
J. Cordey, *Vaux-le-Vicomte*, Paris, 1924, p. 236). Accepting the conclusions of Cordey, p. 52, 62, 72–6 and Francastel, p. 67–8, we can attrib. to G. and Legendre (no. 13) together:

a.(*) The stucco ornaments in the four corners of the ceiling in the King's room: two winged women supporting the rim of the painted cupola; between them a child, sitting on the octagonal frame of a monochrome painting; two lions at the women's feet. Nivelon, 'Le Brun', p. 127, definitely attribs. this work to G. (his description is incorrect).

b.(*) The stucco-work in the vault of the Cabinet du Roi, consisting of: cupids on either side of a tripod in the corners; sphinxes and garlands of leaves on the sides.

c.(*) The 16 herms of the great oval Salon; Le Brun's sketches for these are in Stockholm, Nat. Mus., Box Le Brun 13, no. 504.

CHATEAU DE VAUX-LE-VICOMTE (Seine-et-Marne)



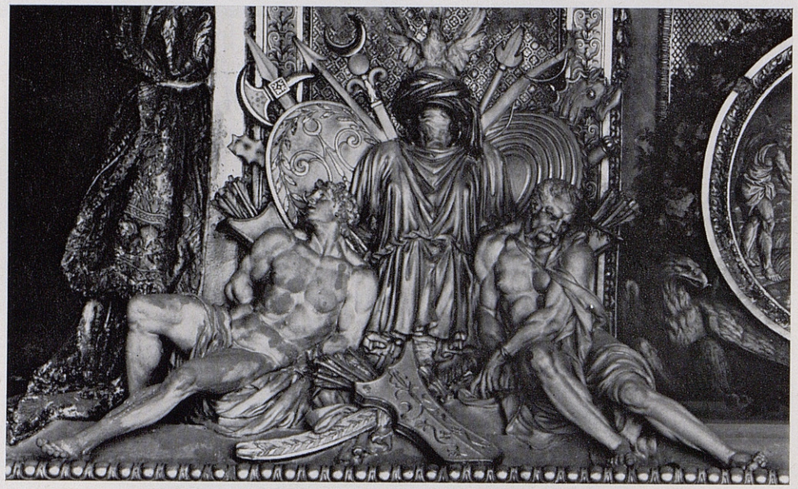
11a



11b



12[1]



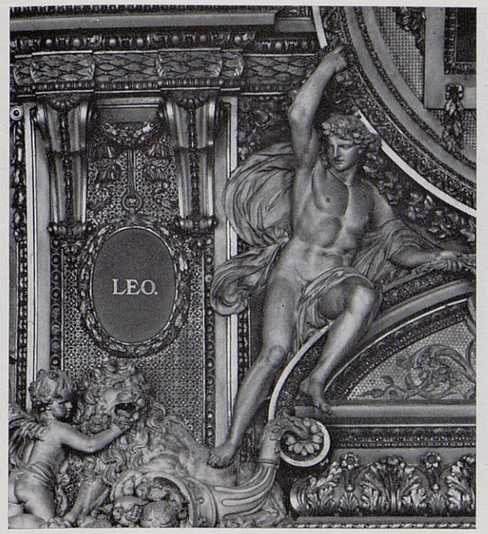
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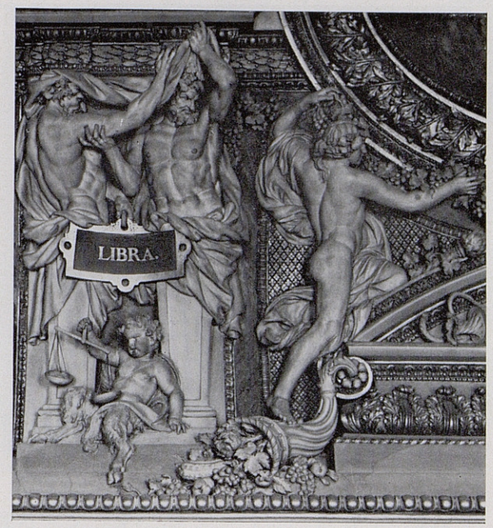
12[2b]



12[2b]



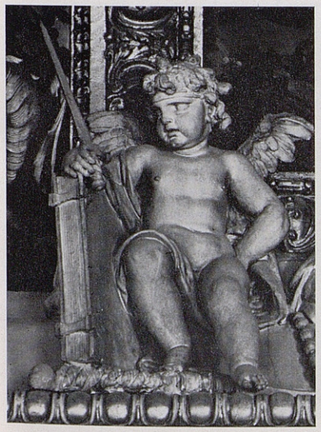
12[2b]



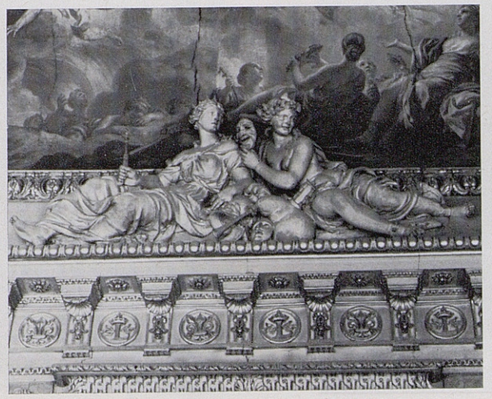
12[2e]

12
Decoration of the Vault in the Galerie d'Apollon

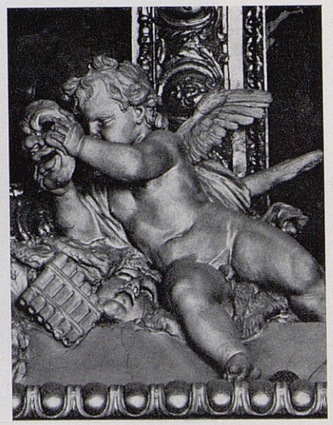
1663–64 Stucco
In collab. with Regnaudin and G. & B. Marsy, for 34,000 L. Acc. to specification and contract of 3 May 1663 (Arch. Nat., O[1] 1669[8]), the sculptors were to work under the direction of the architect L. Le Vau, from designs and models by Le Brun. Payments in *Comptes*, I, 13, 69; II, 175, 353. The engrs. of A.-J. Renard de St.-André (*La Petite galerie du Louvre . . .*, 1695, Bibl. Nat. Est., Aa 33) show the names of the sculptors under the respective stucco figures. The Vault was divided into four quarters, each being allocated to one of the four sculptors. Acc. to St.-André, they were in the south-west quarter; they consist of:
1* The recumbent river-god with two cupids, above the cornice of the south wall at the back of the gallery.
2 Half of the vault on the west side, from the south wall to the centre, with:
a.* The Asian captives seated among trophies, on the cornice near the corner, followed by
b.* Two youths holding the frame of the painting of Aurora, with two little genies at their feet playing, one with a lion, the other with a sickle;
c.* Thalia and Melpomene flanked by two small genies with the attribs. of Tragedy (sword, crown, book) and of Comedy (mask, pan flute, thyrsus and lion's skin).
d.* In the same bay, in the vault, two winged sylphs holding up a garland along the frame of the painting of Morning.
e.* Two Terms accompanied by a small satyr holding a balance, and Bacchus supporting the central medallion.



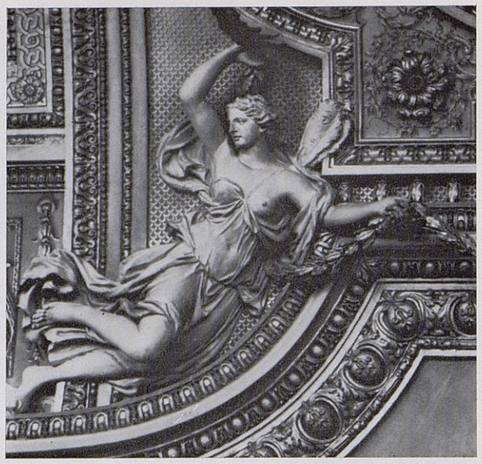
12[2c]



12[2c]



12[2c]



12[2d]



12[2d]

3* Although St.-André does not give the name of the sculptor, one can also attrib. to G. the winged woman supporting an escutcheon on the west side at the south end of the vault; that on the east side is attributed to Regnaudin. Ph. de Chennevières, *Notice hist. et descr. sur la Galerie d'Apollon au Louvre*, 1851, p. 43 and Francastel, p. 68, follow all St.-André's attributions, except for no. 12, 2e.

The attributions to the Marsy's are confirmed by Guillet de St.-Georges, *Mém. inéd.*, I, p. 300. Acc. to the *Comptes*, II, 353 and Brice, *Descr.*, 1694, I, p. 19, G.'s figures were of a higher quality than the others. Dezallier, *Vie*, p. 216–7, relates that G.'s work was awarded by the King a prize of honour of 300 Louis d'or.

PARIS, PALAIS DU LOUVRE



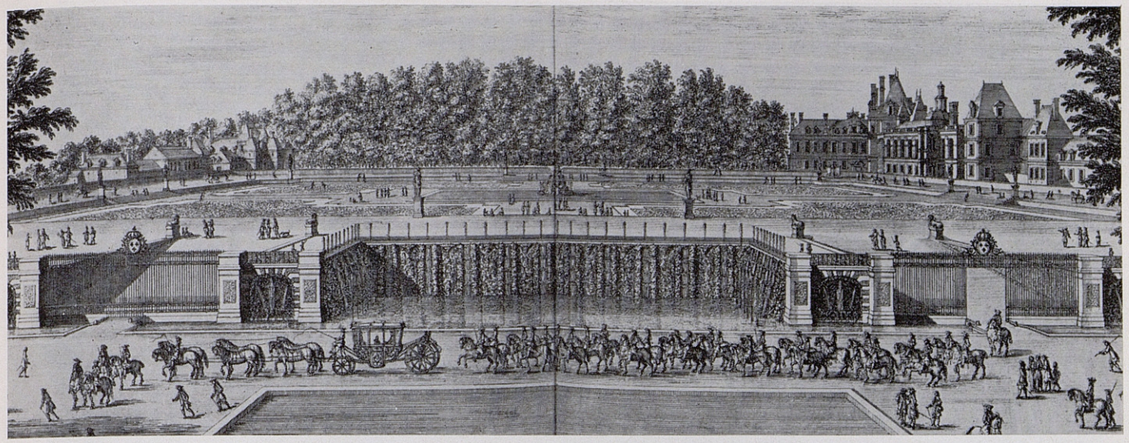
12[3]

13 14
The Months October and November, for Fontainebleau

1664–66 Two Statues Stone

For the Parterre du Tibre. The exec. of the 12 statues of the Months was shared between six sculptors: G., Poissant, G. & B. Marsy, Regnaudin and Tuby; each of them received 400 L., then 900 L., and G. seems to have had an extra payment of 700 L. (*Comptes*, I, 40, 94). I. Silvestre's engr. dated 1678: "Veue du Chasteau de Fontainebleau du costé du grand Canal"*, shows the disposition of the figures in the Parterre. They had apparently disappeared by the 18th c., since they are mentioned neither in the old Inventories nor in Abbé P. Guilbert's *Descr. hist. de Fontainebleau*, 1731. The Months of March and September are definitely attrib. to Poissant in the *Comptes* (I, 353, 405). Six small clay models (H: ca. 80) of the statues by B. & G. Marsy and Regnaudin, kept in the Salle des Antiques at the Louvre, are described as the Months or June, April, August, February, January and December in Félibien's Invents. of 1692 (Arch. Nat., O[1] 1977[A], nos. 5, 6, 19), and of 1707 (O[1] 1976[A], p. 1016), all repr. by male figures. Girardon kept two terracotta statues (Av. H: 60) in his Galerie, the *Month of October*, or *the Scorpion**, repr. as a young man holding a dish of fruit (*Galerie*, III, 43) and the *Month of November* or *Sagittarius**, repr. as a young man holding fruit, with a child centaur at his feet (*Galerie*, III, 8); most likely these are models or reductions of the statues; they were in G.'s studio at his death, Invent. a.d., no. 265, cf. F. Souchal, *GBA*, 1973[2], p. 92. In that case the two remaining Months, May and July, must have been by Tuby. Le Brun's drawing repr. March as a helmeted young man with a billy-goat (Bibl. Ecole Beaux-Arts, Le Brun 1165) could well be a sketch for Poissant's figure of March. See also Le Hongre (nos. 21–22*), who restored the two figures by Poissant. Francastel p. 69.

Whereabouts unknown.



Detail 13 14

15
Work on the Ceiling of the Appartement Haut du Roi at the Tuileries

1666 Stucco

For the Grand Appartement du Roi on the 1st floor of the South Wing, facing the courtyard. Le Brun supplied the designs for the ceiling decorations. In a contract of 5 April 1666 the mason J. Dubois undertook to prepare the ceiling of the Grand Cabinet for the sculptors (G., Lerambert, Regnaudin and Tuby) and to "affix the stucco ornaments after the design drawn up" by the sculptors; in a contract of 23 May 1666 the stuccoer B. Caron undertook to do the stucco ornaments for the ceiling of the Chambre and the Cabinet; in a contract of 21 July 1666 the masons J. Lebrun and J. Dubois undertook to prepare in the same way the cornice of the Chambre du Roi (Min. Centr. Arch. Nat., Et. LIII, 50–1). Between May '66 and July '67 the four sculptors rec. 18,000 L. in 8 instalments, "à quoy montent les ouvrages de stucq par eux faits dans la Grande Chambre et le Cabinet du Roy aux Thuileries" (*Comptes*, I, 124, 182). This carved decor. is described by Brice, *Descr.*, 1725, I, p. 141; Piganiol, *Descr.*, 1765, II, p. 369; Dezallier, *Paris*, 1778, p. 63; Corrard de Bréban, p. 420.

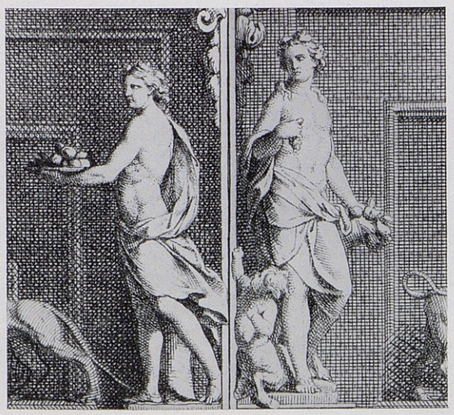
Guillet de St.-Georges (*Mém. inéd.*, p. 334) wrongly states that Lerambert did a quarter of the sculptural work in the Chambre and Antichambre du Roi (On the antichambre, cf. Legendre no. 18.)

a. *In the Chambre du Roi*

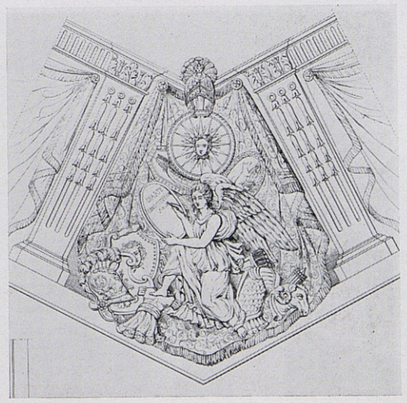
The old descriptions attrib. to Lerambert, brasiers in stucco; to Girardon, the children accompanying the brasiers and the figures of 'History', 'Fame', 'War' and 'Abundance' in the corners. Napoleon I transformed the Chambre du Roi into a Throne-Room, but preserved most of the cornices; only the royal insignias were replaced by imperial ones.

A painting* by Ch. Chasselat, 'La Chapelle funéraire de Louis XVIII in the Tuileries', 1824 (Versailles, Mus., MV 6207) and several 19th c. engrs., e.g. those by F. Roux, 'Détails de la Salle du Trône'* (Bibl. Nat. Est., Va 219 c & d) allow us to identify:

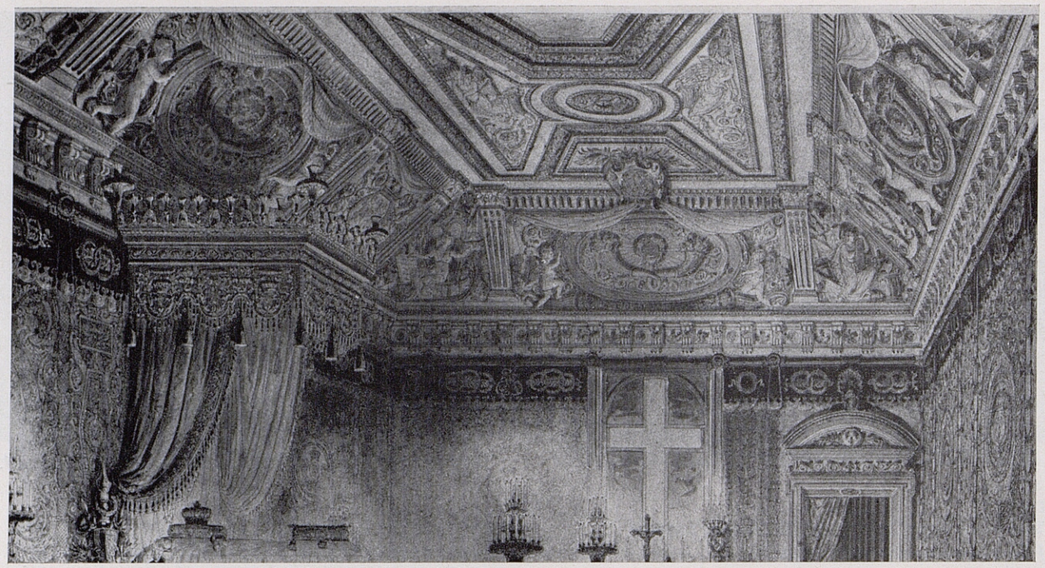
1. The 8 children in stucco on the four sides of the curved cornice, framing in pairs 'Suns of Apollo', probably the 'brasiers' by Lerambert no. 15.



13 14



F. Roux 15a



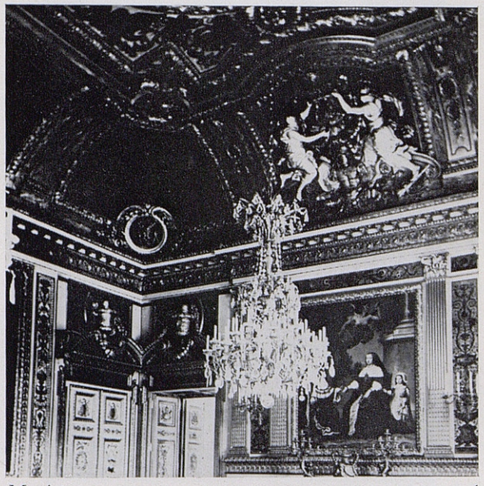
Detail of Chasselet's painting 15a

2. Large winged women in the four corners of the cornice: in the S.W. corner, 'History', seated among trophies, writing on a medallion; in the S.E. corner, 'Fame', holding two trumpets and an open book on her knees; in the N.W. corner, 'Abundance', blowing into a trumpet, reversed urns at her feet; in the N.E. corner, 'War', repr. by Minerva, helmeted, kneeling among military trophies.

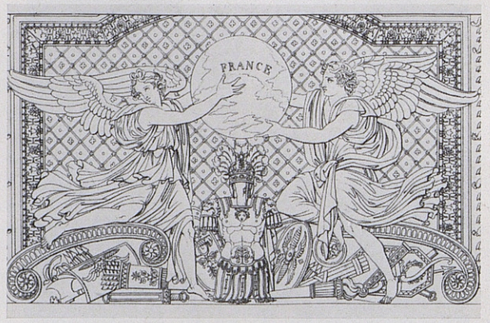
b. *In the Grand Cabinet du Roi*

At the time of the Empire the architects Percier and Fontaine put a monumental chimney-piece on the south wall, but left the ceiling almost intact. An old photograph by G. Massiot* allows us to distinguish the heavy moulding which divided up the ceiling and the large stucco figures, each supporting an attribute, in the centre of the four sides of the curved cornice. A drawing by Percier* also shows, above the chimney-piece, two winged genies supporting a globe on a suit of armour (Bibl. Nat. Est., Va 219d). cf. R., G. and C. Ledoux-Lebard, 'La décoration du Grand Cabinet de Napoléon I aux Tuileries', *BSHAF*, 1941–4.

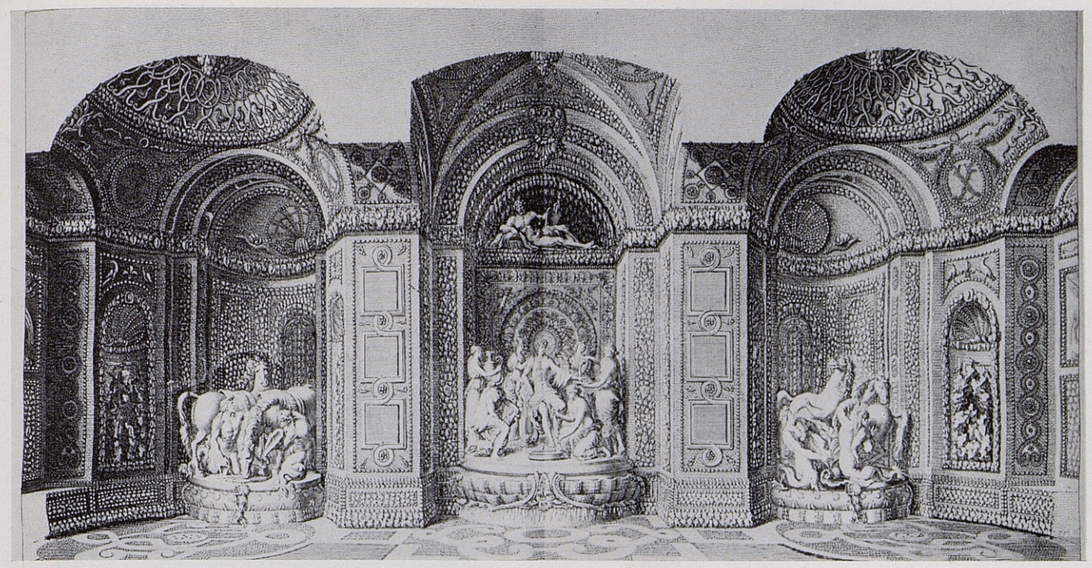
This decoration, preserved until the 19th c., disappeared with the destruction of the Tuileries in 1871–84.



Massiot 15b



Percier 15b



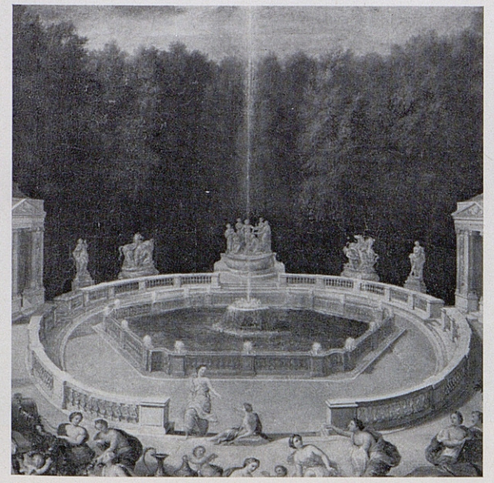
J. Lepautre 17

16
Prometheus

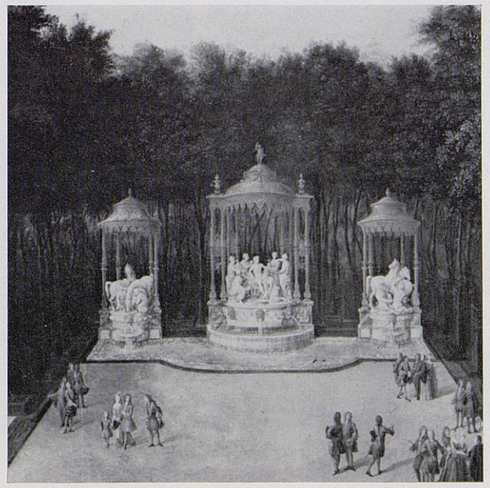
1666 Terracotta
Acc. to Corrard de Bréban, p. 41, given by G. in 1666 to the Académie after teaching there for one month. No trace in the invents. of the Acad. Already badly damaged by the middle of the 18th c. Francastel, p. 69. Probably destroyed.

17*
Apollo served by the Nymphs

1666–75
a. Statues Marble
Group of seven statues, in collab. with Regnaudin. Contrat de société between the two sculptors dd. 15 Feb. 1667 (Min. Centr. Arch. Nat., Et. LIII, 52). They rec. together 18,000 L. (*Comptes*, I, 133, 193, 252, 332,



Cotelle 17



Martin 17



17a[1]



17a[1]

418, 511, 697, 759–60, 831, 963, 1160; II, 619). The group was at first in the Grotte de Thétys, together with the 'Chevaux du Soleil' by the Marsys and Guérin. The conception of the Grotte de Thétys was due to the brothers Perrault (C. Perrault, *Mémoires*, ed. Bonnefon, I, p. 109–10); but Dezallier (*Vie*, p. 215) attribs. the design of the group to Le Brun. Acc. to the 'Lettres,



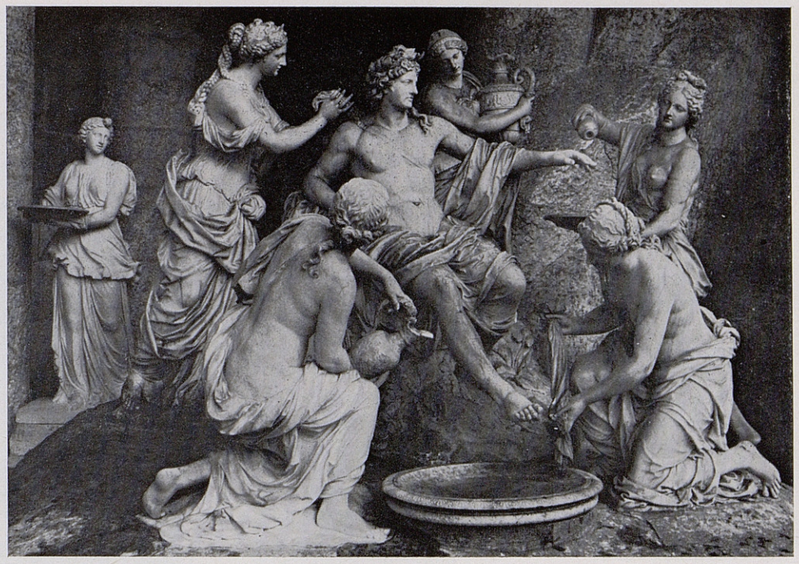
17a[3]



17a[2]



17a[4]



17a



17a[4]

Instructions et Mémoires de Colbert' (publ. by P. Clément, Paris, 1868, V, p. 324) and the *Mercure*, 1672, p. 248, the plasters were put into the Grotto in April 1672. The marbles were not completed until April 1675. J. Lepautre's engrs.* of 1676 record the appearance and decoration of the Grotto. A drawing in the Louvre (Cab. des Dessins, RF 26777), and the engrs. of Edelinck and of Thomassin, *Vers.*, p. 64, show the original arrangement of the statues in relation to each other. After 1681, it was apparently planned to put the statues into the Bosquet de la Renommée, as indicated by a payment to G. (*Comptes*, II, 20), but they were not transferred until 1684. The new disposition is repr. in a painting by Cotelle* (Versailles Mus., MV 734). In 1705, they were placed in the Bosquet du Marais, protected by three baldachins (Bourdy no. 6), as shown in J.-D.[5] Martin's painting* (Versailles Mus., MV 759); in 1774, Hubert Robert changed this arrangement, placing the statues in a surrounding of rocks; the name of the Bosquet was then changed to 'Bosquet des Bains d'Apollon'. The group has been reproduced in porcelain (H: 32) by the factory of Capodimonte (Mus. des Beaux-Arts, Troyes).

Acc. to Félibien, *Descr. de la Grotte de Vers.*, Paris, 1672; Combes, *Explic. hist.*, p. 78–9 and Edelinck's engr., where the statues are numbered and the sculptors named in the caption, Girardon did the four statues in the foreground:

1.* Apollo, or the Sun (signed F. GIRARDON on the bottom of the lyre); H: 177. The left hand has recently been restored. The young god, having reached the end of his course, descends to Thetis, where six of her nymphs serve him, offering him a variety of refreshments.

2.* The kneeling nymph holding a cloth to wipe the feet of the god; H: 120.

3.* The standing nymph pouring water over Apollo's hands; H: 185.

4.* The kneeling nymph holding an ewer, decor. with a rectangular bas-relief repr. 'The Passage of the Rhine'; H: 116. The model for the bas-relief (L: 105) appears in an engr. in the *Galerie de Girardon*, V, 7. G. also did the marble pedestal for the group (Versailles, Mus.); payment 2000 L. (*Comptes*, I, 759; Bibl. Nat. Ms., Mélanges Colbert 160, p. 1022). Francastel, p.69–70.

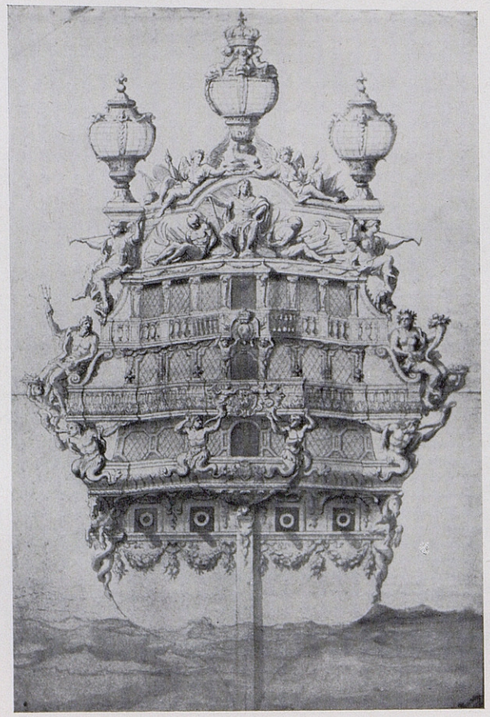
VERSAILLES, PARK



17b

b.* Reduction in bronze H: 57
Purchased in Paris in 1715 for Augustus of Saxony, cf. W. Holzhausen, 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Preussischen Kunstsammlungen*, 1939, p. 163 (Grünes Gewölbe, inv. IX, 23).

DRESDEN, STAATLICHE KUNSTSAMMLUNGEN, GRÜNES GEWÖLBE



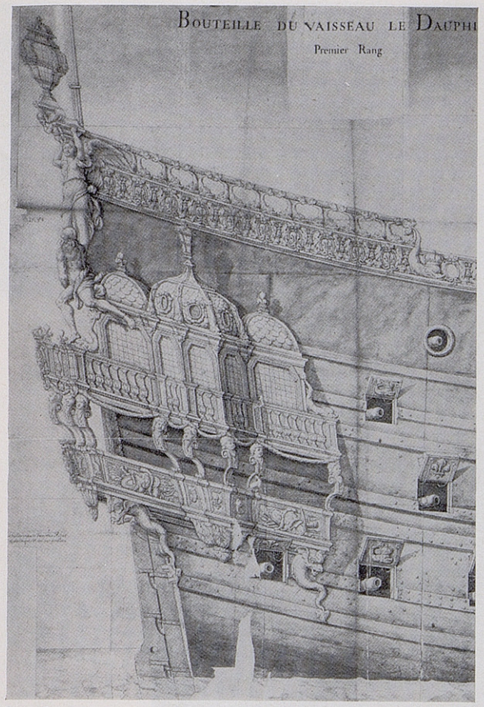
19a

18
Trophies for Versailles Palace

1668 Stone
Payment 750 L., *Comptes*, I, 193.
Not ident. or disapp.

19
Decoration of the King's Ships

1668 Wood
G. rec. 3000 L. for his journeys to Toulon and Marseilles, and 948 L. "for the purchase of plaster models and prints from the sculptors of Brest, Toulon, Marseilles" (*Comptes*, I, 279, 365, 470). Corresp. between Colbert and d'Infreville, Arch. de la Marine, publ. in *AAF*, IV, 1856, p. 237–70.



Detail *19b*

20
Jupiter

ca. 1668
a. *Model* Terracotta
In G.'s studio at the time of his death, Invent. a.d., no. 166; cf. F. Souchal, *GBA*, 1973², p. 76. Disappeared.
b. *Large model* Plaster H: ca. 400
Acc. to the caption on plate V, no. 12* in the *Galerie de Girardon* and Dezallier, *Vie*, p. 215, this figure stood in a niche of the Colonnade at the Louvre. Francastel, p. 71. Was this the large model in G.'s *Galerie*, as stated in the caption? It seems more likely that it was the terracotta model (a) above. Destroyed.
c. *Statuette* Bronze H: 56
In the Cressent Sale, Paris, 15 March 1757, no. 81, with the note "réparée en 1714 pour le sieur Girardon". Whereabouts unknown.

a. For the 'Royal-Louis', initial design by Le Brun; G. prepared models for the wooden statues and took part in their execution; a drawing for the poop* from Le Brun's studio is preserved in Paris, Bibl. de l'Ecole des Beaux-Arts, coll. Masson 0–180 (inform. Miss J. Montagu).

b. For the 'Dauphin Royal'. It is not certain whether Le Brun played a part in the preparation of the decor. D'Infreville mentions models and designs provided by G. at Toulon, which he values at 7500 L.; the exec. of the decor. was completed by Puget. Two pen and wash drawings of the poop and the quarter-gallery* of the Dauphin-Royal, "desine apres la modelle de Monsieur Girardon" are preserved in Amsterdam, Coll. B. Houthakker (exh. 1970).

c. In the same year G. altered the design of the figures on the poop of the 'Amiral'.
Destroyed.



20b



21

21*
Fountain of the Pyramid

1668–70 Lead, formerly gilded H: 380
cf. Combes, *Explic. hist.*, p. 82–3; Dezallier, *Vie*, p. 231 and old descriptions of Versailles. The fountain is situated in the Parterre Nord of the park, at the entrance to the Allée d'Eau. A drawing from the studio of Le Brun, Coll. de Cotte, Bibl. Nat. Est., Va 75, 7, is the sketch for this fountain. Payment to G. 5700 L., including also the bas-relief of the Bain des Nymphes (no. 22) (*Comptes*, I, 511, 617, 1160; II, 441, 615; receipt for 1000 L. in 1671, publ. in *NAAF*, 1873, p. 344–5). Composed of four bassins in retreating tiers, carried by four gilded, ivy-crowned tritons, four gilded child tritons with double tails, four gilded dolphins and four bronzed lobsters. Engr. by Thomassin, *Vers.*, p. 142, Aveline, Pérelle. Francastel, p. 70.

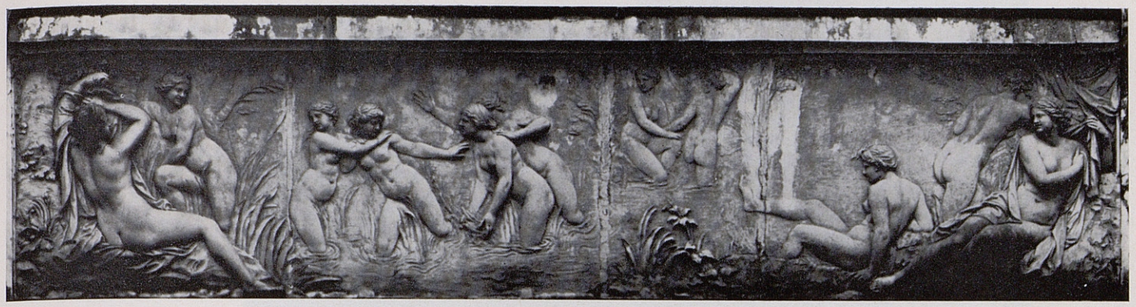
VERSAILLES, PARK

22*
Le Bain des Nymphes

1668–70 Bas-relief Lead, formerly gilded 225 × 615
cf. Combes, *Explic. hist.*, p. 84; Dezallier, *Vie*, p. 231 and old Descr. of Versailles; for payment, see no. 21. The work was completed in ca. 1670, gilded in 1671; restored by G. in 1683; regilded in 1685.

On the retaining wall at the back of the bassin at the top of the Allée d'Eau, under the Fountain of the Pyramid. Young women gambol in a river-landscape of rushes and marine plants. Acc. to Charles Perrault, *Mémoires*, ed. Bonnefon, 1909, p. 112, his brother Claude supplied the design. Legendre (no. 23), P. Legros I (no. 6), Le Hongre (no. 27) and L. Magnier collab. on the decor. of this bassin. Engr. by Thomassin, *Vers.*, p. 144; Francastel, p. 71.

VERSAILLES, PARK



22

23
Models of Ornaments for Fountains at Versailles

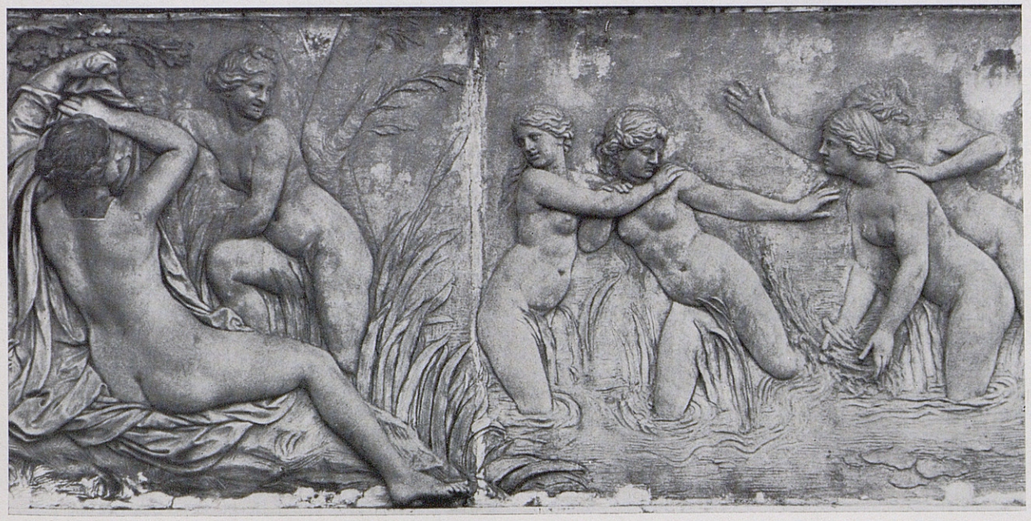
1669–72
Payments 1500 L., 9300 L., 200 L., *Comptes*, I, 333, 418, 617. At this time the decor. of the Bosquets and Bassins was being developed. Not ident. or disapp.

24
Work for the Third Order at the Louvre

1670–71
G. rec. 400 L. on account for his work on the design of a new French style capital for the columns (*Comptes*, I, 406; D'Aviler, *Cours d'architecture*, 1691, p. 334). Francastel, p. 71. Not specified.

25
Work on Antique Busts for Versailles

1670–77
Acc. to the *Comptes*, I, 406, 418, 470, 511, 803; II, 183, G. rec. a number of busts and antique heads to restore and complete:
a. For the Cour de Marbre, Versailles Palace
In 1670, G. was paid 4711 L. to restore 36 busts, which allowed him to pay several sculptors to do this work. In 1671, he rec. 2000 L. for busts either carved or restored.



Detail 22



26b

b. For several locations at Versailles
In 1671, G. rec. 3000 L., as the last instalment of 6400 L. for 17 marble and 2 bronze busts (Bibliothèque de Troyes, Ms. 2770). A mém. about the antique busts from Fontainebleau and a letter by G. in Arch. Nat., O[1] 1963[4] have a note listing antique heads, of which 15 in marble and 2 in bronze were restored and completed by G. and delivered to Félibien. The most beautiful ones were sent to Versailles for the Salons de la Paix and de la Guerre (no. 56b). cf. Oudinot, p. 226–31.

26
The Chancellor Guillaume de Lamoignon (1617–70)

1671 Bust H: 66 (without base); L: 74
a. *Marble*
The Académie comm. G. in 1671 to do a "medallion in marble" repr. Mr. de Baville (Nicolas de Lamoignon de Baville, 5th son of the Premier Président au Parlement, Guillaume de Lamoignon). It was to be presented to him in gratitude for a service he had rendered. G., however, did a marble bust of the father, Guillaume de Lamoignon, for which the Acad. paid 1500 L. The bust was exh. at the Salon of 1673 (Guérin, *Descr. Acad.*, p. 29; Dezallier, *Vie*, p. 213; *P-V*, I, 361; II, 12), and remained in Nicolas de Lamoignon's Château de Courson (Essone) until 1775, when the Château passed out of the family's hands. No trace of the bust since that date.

b.* Terracotta
Copy of the marble bust, done at the same time; exh. at the Académie (*P-V*, II, 16–17; Guérin, *Descr. Acad.*, p. 29, no. 22). Stored during the Revolution at the Petits-Augustins, no. 491; returned to the Musée Royal in 1824 (*Arch. Mus. Mon. fr.*, II, 207–8, 308; Fontaine, *Coll. Acad.*, p. 216; Francastel, p. 71–2).

VERSAILLES, MUSEUM (MV 641)

c. Plaster
Mould, corresp. to the terracotta, presented by the artist to the Bibliothèque Ste.-Geneviève (A. Boinet, 'Catal. des oeuvres d'art de la Bibl. Ste.-Geneviève', no. 26, in *Mém. Soc. Hist. Paris, Ile-de-France*, 1920).

PARIS, BIBLIOTHEQUE STE.-GENEVIEVE

27
Angel

1671 Statuette Silver
G. had rec. a bone of St. Roch from Pierre Mercier, Général des Mathurins. Acc. to Corrard de Bréban, p. 23, he offered it in 1671 to the Church of St.-Remy at Troyes, encased in a pedestal, with a silver angel, which he himself had modelled. Courtalon, *Topographie hist. de Troyes*, Troyes, 1783, II, p. 223; Francastel, p.92. Not ident. or disapp.

28
Two Figures for the Funeral Service of Chancellor Séguier

1672 Cardboard Life-size
The service was held in the Church of L'Oratoire St.-Honoré, Paris, on 5 May 1672. All the decorations were made after Le Brun's designs. Acc. to the Mém. de la Dépense (publ. *P-V*, I, 29, 381–97), M. Anguier and G. did "two seated, life-size figures". There are numerous descriptions of these decors. (Guillet de St.-Georges, *Mém. inéd.*, I, 29; letter by the Marquise de Sévigné, 6 May 1672; C. Nivelon, 'Le Brun', p. 244–5 and especially A. Félibien, *Entretien sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes*, V, 1685, p. 120–33): four female figures, seated at the four sides of the grille surrounding the socle, personified Poetry, Painting, Sculpture and Eloquence, i.e. the two Académies des Lettres et des Arts of which Séguier was the patron. Above, four winged young men supporting the pyramid of lights, by Desjardins (no. 17*), Houzeau (no. 36), Le Hongre (no. 40) and Massou, personified the same four Allegories, or rather the genies of men knowledgeable in these four Arts. The Marsy's had been comm. to do four skeletons, sitting at the corners of the grille at the foot of the monument; Tuby, to do four standing figures of Virtues draped in cloaks, leaning



29

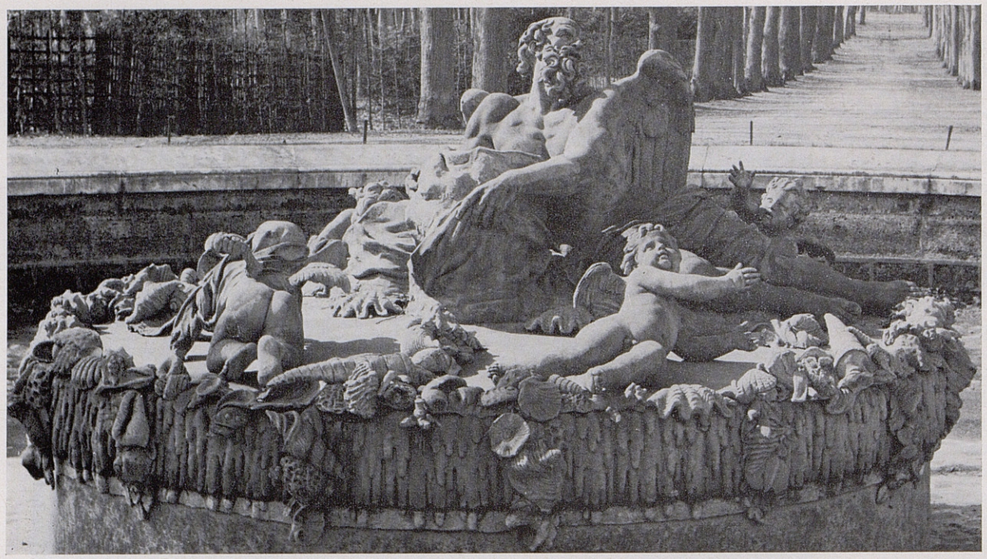


29

against the pedestal, and a winged Figure of Fame flying high above; Regnaudin, Raon and Mazeline to do four bas-reliefs of children. All these figures appear in S. Leclerc's engr. (Desjardins no. 17*). Acc. to the Marquise de Sévigné, these ornaments were exhibited after the funeral in the Hôtel Séguier, rue de Grenelle. Since disapp.

29
Tomb of Anne-Marie Martinozzi, Princesse de Conti

1672–75 Marble & bronze Main high-relief: 146 × 64 Formerly signed: GIRARDON INVENIT ET FECIT
cf. Brice, *Descr.*, 1706, II, p. 21; Piganiol, *Descr.*, 1764, VII, p. 78; Dezallier, *Paris*, 1765, p. 321 and *Vie*, p. 228. Erected by the sons of the Princesse de Conti, Louis-Armand and François-Louis de Bourbon, in the Church of St.-André-des-Arts in Paris. During the Revolution,

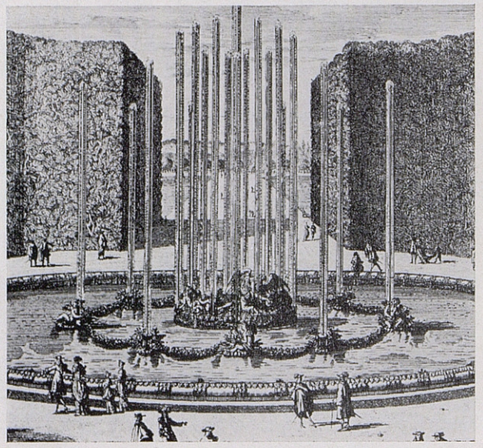


30a

the main relief was taken to the Petits-Augustins, then to La Malmaison and sold by Lenoir to a private collection (*Arch. Mus. Mon. Fr.*, II, 113; III, 229).

Today in the Metropolitan Museum, New York (purchased 1939, Fletcher Fund 39.62), but transformed into an allegory of sleep*: the flaming heart is replaced by a poppy-flower, the anchor of Hope has disapp. in the new folds of the robe. cf. L. Réau, *BSHAF*, 1921; *RAAM*, Jan. 1922, p. 34; F. Remington, *Bull. Met. Mus. of Art*, 1939, v, 34, p. 213–5. Drawings in Bibl. Nat., Coll. Gaignières no. 1905; Clérambault, vol. 644, fol. 10. Engr. by Charpentier* and in Piganiol, *Descr.*, 1764, VII, p. 78. Francastel, p. 72.

NEW YORK, METROPOLITAN MUSEUM



Mariette 30

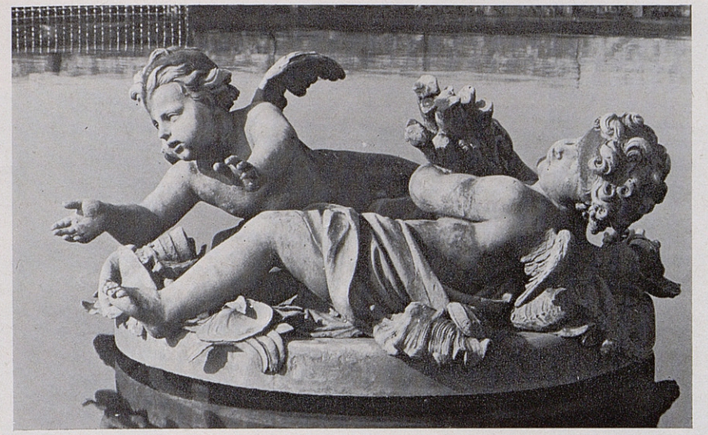
30
Bassin of Saturn

1672–77 Lead, formerly gilded
cf. Combes, *Explic. hist.*, p. 104–5; Dezallier, *Vie*, p. 231. One of the four Bassins of the Seasons, arranged symmetrically to the East–West axis of the Allée Royale. The Bassin of Flora was carved by Tuby, that of Ceres by Regnaudin, that of Bacchus by G. Marsy. Payment to G. 19,460 L., *Comptes*, I, 831, 963, 1049, 1160. G.'s Bassin consisted of:

a.* Saturn and four cupids L: of Saturn, 260; of Cupids, 140.

Saturn, personifying Winter, is half-lying on shells in the middle of the bassin, about to devour a stone. He is surrounded by winged children lying on the ground or playing among the shells. Engr. by Thomassin, *Vers.*, p. 132.

b. Four cupids* and four hour-glasses
Arranged around the previous group, connected by a garland as shown in an engr.* by Mariette. Each cupid was seated on a socle decor. with shells. In 1681 G. moved them to the Salle du Conseil in the Park at Versailles, perhaps making some changes at the same time; he then rec. a payment of 1317 L. "for having established Saturn in the Salle du Conseil", *Comptes*, II, 63. cf. Mme. Jourdain, 'Remarques hist . . .' 1695, p. 108; Félibien des Avaux, *Versailles*, 1703, p. 284, 309. A view of the Salle du Conseil painted by Allegrain (Versailles Mus., MV 751) shows their new position. In 1706, the Salle du



30b

Conseil was demolished by Hardouin-Mansart. The four cupids by G. were probably arranged in pairs and put in the centre of the two round bassins of the Parterre Haut at Trianon, where Piganiol saw them in 1707 (*Vers.-Marly*, 1707, p. 376). One of the cupids holds a faggot, symbol of winter. Francastel, p. 73–4.

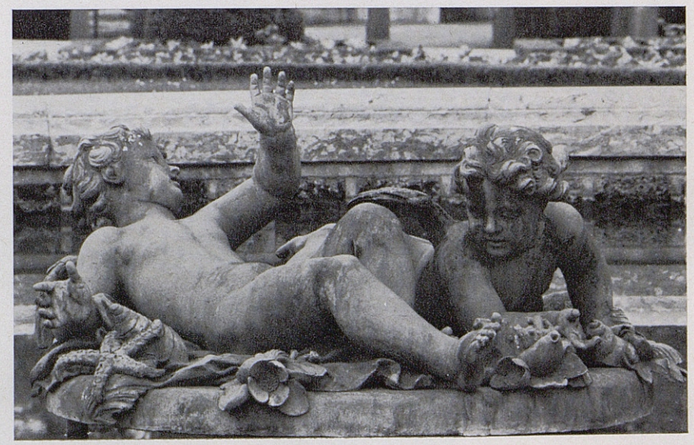
VERSAILLES, TRIANON PARK

31
Work at the Porte Saint-Denis, Paris

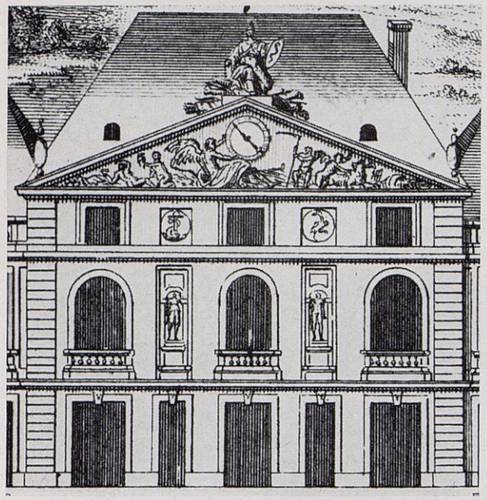
1673 Stone
Acc. to Brice, *Descr.*, 1706, I, p. 310, the decor. was begun by G., who rec. two payments of 2000 L. each, on 22 April and 6 Dec. 1673 (Arch. Nat., KK 447, fol. 808, 810). But all figurative sculptures decorating this gateway: bas-reliefs, trophies etc., were exec. during the following years by M. Anguier as arranged in the contracts of 1674–5, publ. by P. Lesueur, 'La Sculpture de la Porte St.-Denis', *BSHAF*, 1945–6, p. 180–98. Acc. to Lesueur it also seems that these contracts were the result of a change of programme. G.'s participation, therefore, must refer to a previous programme which was not carried out. Destroyed.

32
Minerva

ca. 1673 Statue Stone
Acc. to Dezallier, *Vie*, II, p. 232, the goddess was "seated very high up, half rising" among the trophies above the pediment of Colbert's Château de Sceaux. Francastel, p. 72–3. The statue appears in several engrs. of the façade by Pérelle, Aveline and in an anon. engr.* in the Bibl. Nat. Est., Va 92b. Destroyed.



30



Detail 32

33
Epitaph of the Perrault Family

ca. 1674 Marble
Formerly in St.-Etienne-du-Mont, Paris. cf. Lemaire, *Paris ancien et nouveau*, 1686, I, p. 516–7 and Piganiol, *Descr.*, 1765, VI, p. 109. The white marble tablet was supported by a weeping genie, holding an extinguished torch. Francastel, p. 74. An 18th c. drawing* is preserved in the Mus. Carnavalet, Paris. Destroyed during the Revolution.

34
Work at the Escalier des Ambassadeurs, Versailles Palace

1674
Payment to G. 300 L., *Comptes*, I, 759. Destroyed.

35 36
Two Figures of Months for the Salon Octogone in the Appartement des Bains, Versailles Palace

1674–75 Lead, formerly gilded H: ca. 160
cf. Desjardins, no. 27a. Figures of young winged men, seated, holding a cornucopia in one hand and a great candle-sconce in the other; they repr. two of the Months of the year. Payment for each figure 1400 L. (*Comptes*, I, 759, 831); the total payment to G. includes that to Desjardins. cf. Félibien des Avaux, *Versailles*, 1703, p. 19 and the undated Invent. des Plombs (ca. 1709), Arch. Nat., O^{1} 1968, p. 251. Francastel, p. 75. We cannot identify which Months were done by G. All the statues were destroyed in 1772.

37
Winter

1675–83
a. *Statuette* Terracotta H: ca. 78 (with plinth: 83)
Galerie de Girardon, IV, no. 43: "terracotta model of Winter in the Parterre at Versailles by F. Girardon". cf. Oudinot, p. 233. Whereabouts unknown.



33



Le Brun 37b



37c

b.* Statue Marble H: 230
Piganiol, *Vers.-Marly*, 1764, II, p. 35; Dezallier, *Vie*, p. 231. One of the four Seasons, which formed part of the Grande Commande of 1674. Le Brun supplied the sketch* (Versailles Mus., 29796). Payment 20,500 L., at the same time as for the Rape of Proserpina, no. 42 (*Comptes*, I, 831, 901, 963, 1046, 1161, 1287; II, 335, 987; III, 948, 1105). 'Winter' was valued in 1692 at 5500 L. (Arch. Nat., O^{1} 1964^{4}). Placed on the North side of the Parterre Nord; personified as an old man draped in a cloak, warming himself over a brazier. Engr. by Edelinck and Thomassin, *Vers.*, p. 91. Drawing in Bibl. Nat. Est., Fb 25, p. 42. Francastel, p. 75–6.

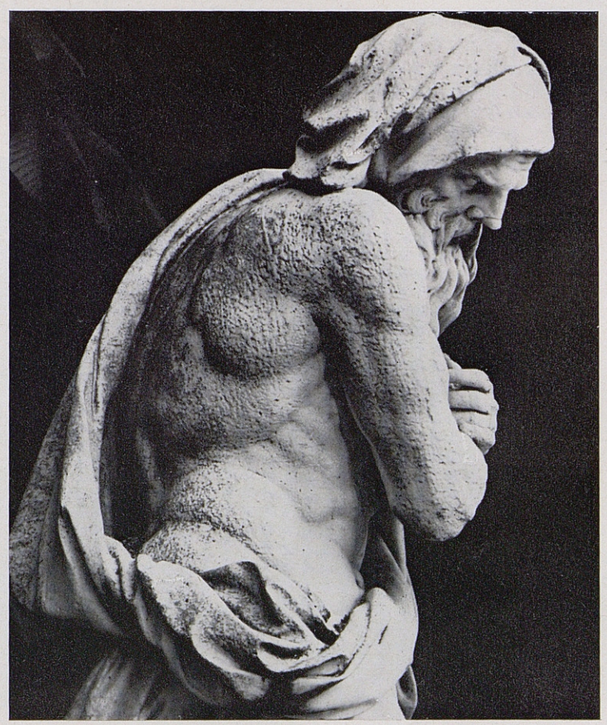
VERSAILLES, PARK

c.* Statuette Terracotta H: 68
Some variations from the marble statue. Perhaps a small model.

VERSAILLES, MUSEUM (MV 7099)



37b



37b



38b

d. Statuette Terracotta
Some variations from the marble statue. Model or copy, freely interpreted. Formerly Coll. Beaujeu.

ST.-GERMAIN-EN-LAYE, MUSEE MUNICIPAL (Inv. D. 1862 bis)

e. *Model for a silver version* 1692
Valued at 600 L. in 1692 (Arch. Nat., O^1 1964[4]). For the Appartement du Roi in Versailles. Perhaps identical with terracotta (a) or (c). Whereabouts unknown.

38*
Tomb of Cardinal Richelieu

1675–94
a. *Two Models* Wax
In G.'s studio after his death, Invent. a.d., no. 229, cf. F. Souchal, *GBA*, 1973[2], p. 86–7. Destroyed.
b. Marble 205 × 400 Signed & Dated: FR. GIRARDON TRICASSIN. INV. ET SCULPSIT AN MDC XLCIV
First contract on 12 April 1675 with the Duchesse



Doctrine *38b*



38b

d'Aiguillon, Richelieu's niece, who already had G.'s first model; second contract 13 Feb. 1677 with the Duchesse's niece, before the notaries Delasalle and Parque in Paris, for 14,500 L. (Bibl. d'Art et d'Archéol. de Paris, Ms., Carton 38, Sculpteurs). In the same year the big model was exh. in the church. On 17 July 1678, a third contract was signed with the Duchesse d'Aiguillon (publ. by Mlle Sainte-Beuve, *BSHAF*, 1926, p. 149). In 1682 the work was half-finished. As the Duchesse d'Aiguillon was late with her payment, G. served a summons on her through a bailiff and made a petition to the King. A decree of the Conseil privé on 26 April 1690 ordered a report to be made by Tuby (Arch. Nat., V^6 721, publ. by Guiffrey, *NAAF*, 1889, p. 290–300). The monument was placed in the Church of the Sorbonne, where it has remained, except during the Revolution, *Arch. Mus. Mon. fr.*, I, 23; II, 25, 33, 190; III, 148, 151, 176, 179, 310. The Cardinal lies in state on a bed, supported by the figure of Piety*; at his feet the weeping figure of Doctrine*; behind, two small winged putti* holding his coat-of-arms. Florent Le Conte, III, p. 233 and Dezallier, *Vie*, p. 223 are the only ones to attrib. to Le Brun the composition, which is not mentioned by Nivelon in his 'Le Brun'; the attitude of 'Doctrine' is supposed to have been taken from Poussin. Engrs. by Simonneau & Picart after the *Galerie de Girardon*; by Hérisset in Piganiol, *Descr.*, 1764, VI, p. 353 and in Millin. Francastel, p. 48–9, 54–5, 75.

PARIS, CHURCH OF THE SORBONNE



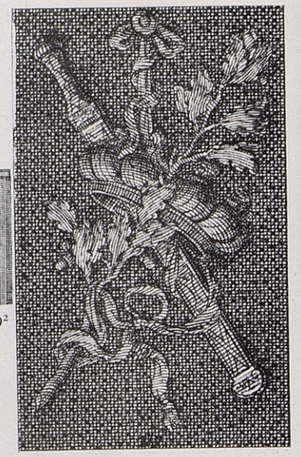
38b



39[1]



39[2]



39[3]

39
Balustrade for the Fontaine de la Renommée

1676-77 Marble H: 45
In collab. with Mazeline and Guérin. Payment 10,600 L. (*Comptes*, I, 902, 963, 1160). The Fontaine de la Renommée, now called Fontaine du Bosquet des Dômes, was surrounded by two gilded bronze balustrades, later replaced by marble, decor. with 44 bas-reliefs repr. "the arms used by the various European nations", Dezallier, *Vie*, p. 232. Acc. to Combes, *Explic. hist.*, p. 98–100, "G. supplied the drawings and models of all the trophies of arms, those in gilded bronze as well as those in bas-relief in white marble and himself made a quarter of them". Francastel, p. 76. Three marble trophies* were carved after the models reproduced in the *Galerie de Girardon* (VI, 8*, 16*, 28*), with the caption: "du dessein de Girardon. Modèle de ceux qui sont à Versailles".

VERSAILLES, PARK

39[2]

39[1]

39[3]



41

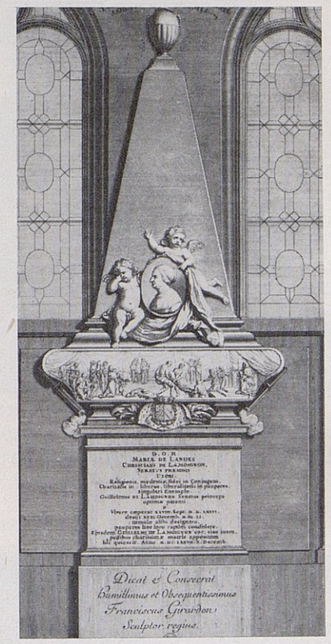
40
Ornaments for the Ile Royale, Versailles Park

1676–82
Payment 1500 L. to G., *Comptes*, I, 901; II, 175 (without specification). Destroyed.

41
Tomb of Marie de Landes, mother of Guillaume de Lamoignon

Before 1677 Marble
Acc. to Brice, *Descr.*, 1706, I, p. 305, other *Descrs.* of Paris and Dezallier, *Vie*, II, p. 229, the monument stood in the Church of St.-Leu-St.-Gilles, where, on 2 Jan. 1656, in a chapel leased to the family de Landes (not in the Church of the Récollets, where the Lamoignon family had a chapel), the body of the deceased had been secretly buried by the poor of this parish, whose benefactress she had been. The monument was erected later by the son of the deceased, Président Guillaume de Lamoignon, probably after 1659, the year when the estate of the deceased was settled (Min. Centr. Arch. Nat., Et. LXXV, 102, partage of Feb. 1659); the President died on 10 Dec. 1677; at his request, his heart was placed underneath his mother's sarcophagus. The monument, on a high base, consisted of a sarcophagus, decor. by a bas-relief* (35 × 160), repr. the burial of the mother by the poor; above it a high pyramid with two angels holding the portrait of Marie de Landes in a medallion. Only the bas-relief, rescued by Lenoir, survived the Revolution (*Arch. Mus. Mon. fr., III, 265*); in 1831 it was entrusted to the Mus. de Troyes (*Catal.*, 1931, no. 189). Engr. by Simonneau*. Another engr. in Piganiol, *Descr.*, 1765, II, p. 131. Two drawings, pen and wash, in the Coll. Gaignières, Bibl. Nat. Est., nos. 4477, 4847. Destroyed, except for the bas-relief.

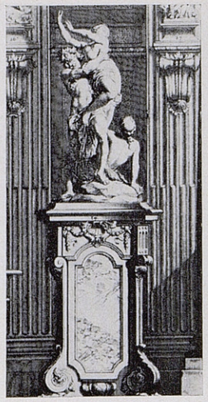
TROYES, MUSEE DES BEAUX-ARTS (Bas-relief only)



41

42
The Abduction of Proserpina

1677–99
a. *Group* Bronze
In the *Galerie de Girardon*, VI, 1* (H: 105; with marble stand: 122). Exh. in the Salon of 1699 and 1704, *Livret*, p. 14 and 11. Supposed to have "served as a model for the great marble (group) . . . at Versailles". Appears in G.'s Invent. a.d., no. 214, cf. Souchal, *GBA*, 1973[2], p. 84. Whereabouts unknown.
b. *Heads of Pluto and Proserpina* H: ca. 40 each
In the *Galerie de Girardon*, I, no. 7*, "full-scale models" for the marble group. Whereabouts unknown.



42a



42b



42b



Versailles 42d

c. *Group Marble H: 260 On a pedestal decorated with marble bas-reliefs* H: 130. Group and pedestal signed: F. GIRARDON TROIEN 1699
Intended by Le Brun for the first Parterre d'Eau at Versailles, together with the Abduction of Orithyia by Boreas (Marsy & Flamen, no. 19), the Abductions of Cybele by Saturnus (Regnaudin) and of Coronis by Neptune (comm. from Tuby but not exec.). Combes, *Explic. hist.*, p. 129–30; Dezallier, *Vie*, p. 231. In 1699, G.'s group was placed in the centre of the Colonnade*, where it stood until recently. Payment 20,500 L., together with 'Winter'; for the *Comptes* cf. no. 37; also *Comptes*, II, 352, 439, 1176; III, 854, 934; IV, 23, 50, 184, 188, 190, 217, 299, 305, 478. The subject is taken from Ovid's Metamorphoses; the group contains three persons, Pluto, Proserpina and her companion, Cyane. The bas-relief on the socle was inspired by a painting by Lafosse and antique sarcophagi; it shows Pluto on his chariot drawn by two horses, abducting Proserpina*; then the nymphs, Proserpina's companions, who, while gathering flowers, are overcome by fear*; finally Cybele in pursuit of her daughter, brandishing torches, in a chariot drawn by winged serpents or dragons*. Engr. by Thomassin, *Vers.*, p. 67. Drawing in Bibl. Nat. Est., Fb 25, p. 69. Francastel, p. 76–7.

VERSAILLES, MUSEUM



42c



42c



42c



42c

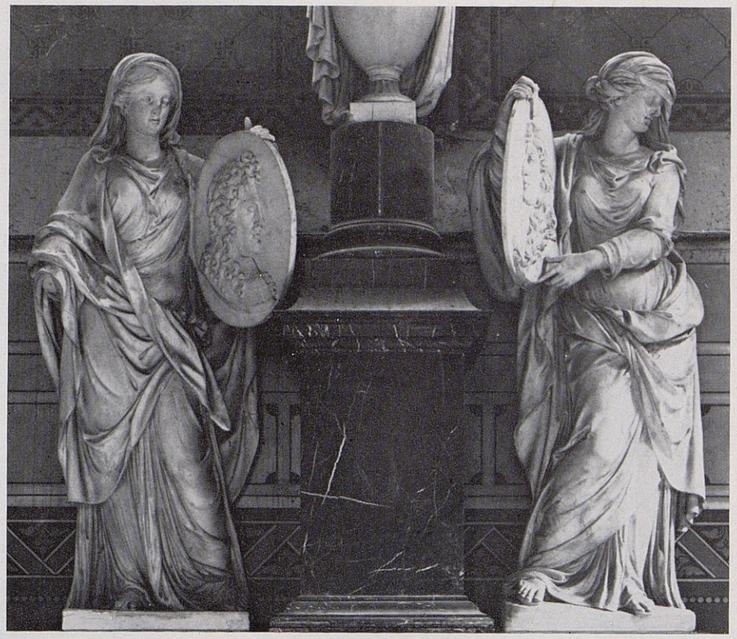


42c

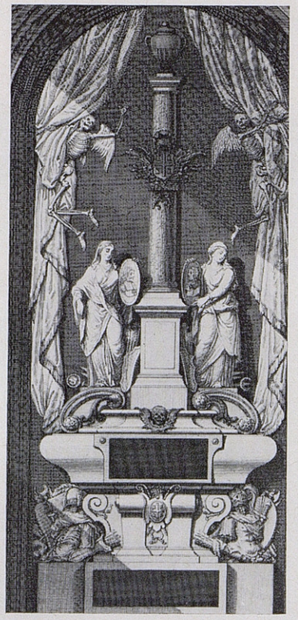
d. Reductions
At least two reductions were exec. in bronze under G.'s direction:
1. Paid for by the King in 1693 (*Comptes*, III, 853–4); exh. in the Petite Galerie du Roi at Versailles (Invent. 1707, Arch. Nat., O^1 1976^A, p. 864, H: ca. 90).
2. Listed in G.'s Invent. a.d., no. 230, cf. Souchal, *GBA*, 1973^2, p. 87.

Numerous bronze reductions are mentioned in the Sales. Among those still extant are:

A bronze in Versailles Museum*, MV 7952 (H: 97, without plinth; 108, with plinth) which comes from the Royal Collection.
Two bronzes at Dresden, Staatliche Kunstsammlungen, Grünes Gewölbe, Inv. IX. 69 (H: 56) and Inv. IX. 66 (H: 105); one of them is said to have come from the Polignac Coll.
A bronze in the Wallace Coll., London, S 170 (dark brown patina; H: 54.6).
Two bronzes in the Royal Coll., England, B 68/526, 572.



43

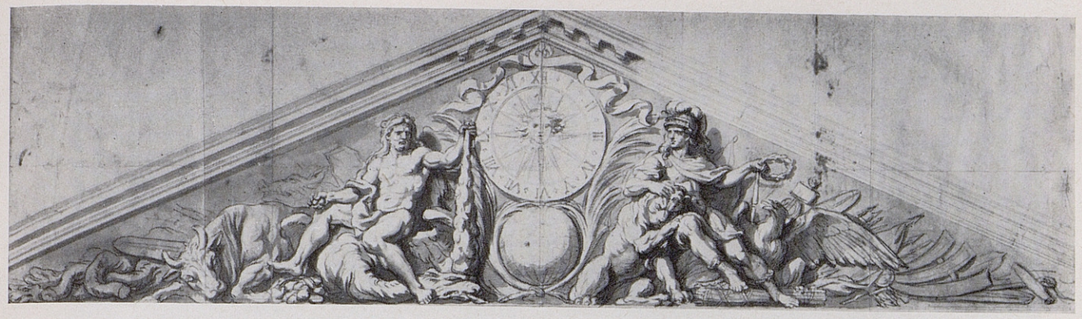


43

43*
Tomb of the Castellan Family

1678 Marble H. of the figures: 180
Contract dd. 21 Nov. 1678, before the notaries Clément and Le Normand, for 10,000 L. (publ. by Guiffrey, *NAAF*, 1889, p. 289–91). The monument was erected in memory of Olivier and Louis de Castellan, who were killed in battle in 1644 and 1669. Descr. in Brice, *Descr.*, 1715, II, p. 259; Piganiol, *Descr.*, 1765, VIII, p. 52; Dezallier, *Vie*, p. 229. Engr.* by Scotin and Bacquoy after Chaufourier. The two men are represented on two medallions, held by two statues of 'Fidelity' and 'Piety' which flank a column with a veiled urn; at their feet quivers and trophies of 'Roman and Syrian' arms, engr. in *Galerie de Girardon*, IV, no. 17 (cf. no. 132*). Two skeletons in stucco on either side of the columns hold back the drapery (disapp.). Removed to the Petits Augustins during the Revolution (*Arch. Mus. Mon. fr.*, II, 152, 190; III, 154, 259, 266, 299); later returned to the Church. The original arrangement of the tomb has been slightly modified. Francastel, p. 77.

PARIS, CHURCH OF ST.-GERMAIN-DES-PRES



45

44
Pallas Athene, or Wisdom, for Versailles

1679 Statue Stone H: 270
Acc. to *Comptes*, I, 1160, G. rec. 400 L. for two statues seated on the balustrade of the Cour de Marbre, Versailles. The old descriptions, especially Combes, *Explic. hist.*, p. 17–18, attrib. to him only the statue of Pallas Athene, seated on the balustrade of the right wing. The goddess wears a helmet, with a horse's head on its crest, a gorgon on her shield; at her feet a little owl. Replaced at the end of the 19th c. by a bad copy*, cf. F. Souchal, 'Vers.', *GBA*, 1972[1], p. 68–71; Francastel, p. 78. Destroyed.

45
Hercules at Rest, Versailles

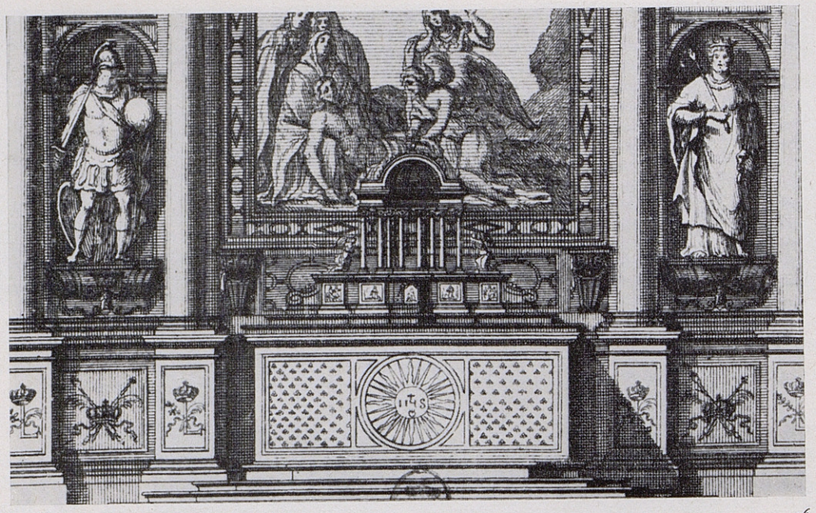
1679 Group Stone H: 300
Payment 1700 L. (*Comptes*, I, 1161); cf. Combes, *Explic. hist.*, p. 10–11; Dezallier, *Vie*, p. 231. Exec. after Le Brun's drawing* (Stockholm, Nat. Museum, THC, 5055). Placed above the façade at the back of the Cour de Marbre, to the left of the central clock-face, as a pendant to Marsy's 'Mars'. Combes explains its symbolism: "France, resting after the victory over the Hydra (i.e. over its enemies). The Hydra is indicated by the dragon; all the other powers by the steer, which also signifies the River Rhine. This victory leads to abundance, hence the cornucopia filled with ears of wheat". Replaced in 1869 with a copy* by Chapu, payment 4000 L. (Arch. Nat., F[21] 885, 1801). Francastel, p. 78.
Destroyed, except for fragments of the left leg and of the dragon, in Versailles Museum.



44



45



Detail 46

46
Tabernacle in the Chapel of the Holy Trinity, Palace of Fontainebleau

1679–80 Marble & bronze
Payment 8000 L. (*Comptes*, I, 1030, 1130, 1247; II, 83, 91); cf. Abbé Guilbert, *Descr. de Fontainebleau*, 1731, I, p. 66. In addition to several ornaments, G. carved on the sides bas-reliefs repr. the Holy Trinity*, the two founders of the Ordre des Trinitaires, St. Felix of Valois*, St John of Matha*, and the four Evangelists (disapp.). The tabernacle, mutilated during the Revolution, was trsf. to the Church of St.-Louis at Fontainebleau. Engr. by Scotin*. Francastel, p. 77–8.



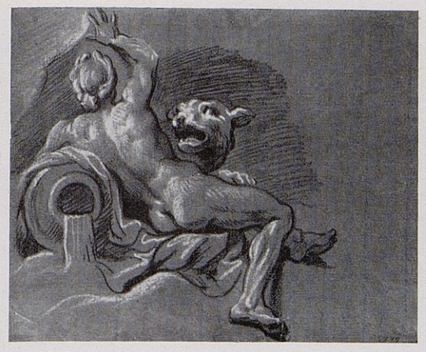
St. John of Matha 46



46



St. Felix of Valois 46



Stockholm 47



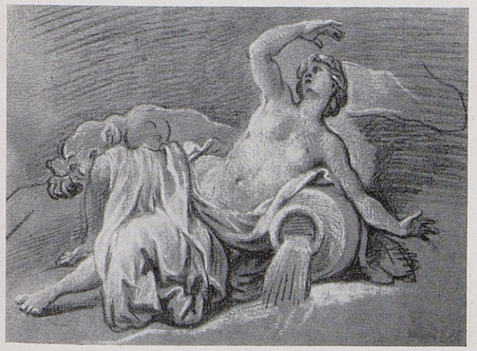
Stockholm 47

The bas-relief of the Trinity was repeated by G. for the Tabernacle on the communion altar at the Church of St.-Jean at Troyes, cf. no. 80. After G.'s death were found in his studio a model in bas-relief repr. the Trinity and a bronze bas-relief of the Trinity in a gilded wooden frame. Invent. a.d., no. 183, 206, cf. F. Souchal, *GBA*, 1973², p. 79, 83.

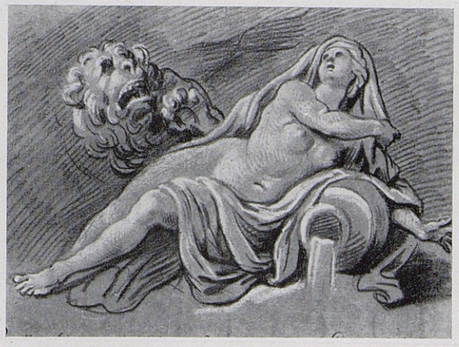
FONTAINEBLEAU, CHURCH OF ST.-LOUIS

47
Equestrian Monument of Louis XIV, for the Louvre

1679–83
a. *Several small models*
b. *Full-size model* H: c. 1100
cf. R. Josephson, 'Le Mon. de Triomphe pour le Louvre', *RAAM*, 1928, p. 21–34. As a monument to the glory of Louis XIV it was at first intended to be placed in front of the Louvre, then, acc. to Nivelon, 'Le Brun', p. 259 "in a great square in front of the Palace of Versailles". In 1679, G. and Marsy submitted two models; they rec. 150 L. each. G.'s model was chosen and he rec. another 1500, 4000 and 839 L. in 1680, 1682 and 1683. In 1683 blocks of marble were sent to him (*Comptes*, I, 1229, 1287; II, 197, 313, 352). The numerous models presented by G. were done after drawings by Le Brun, several of which are preserved, one at the Louvre (inv. 2953–5* with the note: "Louis XIV on horseback climbing a rock. Sketch for the group begun by G. and destroyed in 1683"; another at the Albertina, also inv. 29433–5, *ibid;* Vienna* (inv. 11694*). G.'s full-size plaster model, stored in the Jeu de Paume, which was accidentally destroyed in 1683, is descr. by Nivelon: The King on horseback, on piled-up rocks, is crushing the prostrate 'Envy' and 'Discord'; at the bottom, around the rocks, together with animals and overturned urns, four frightened fluvial divinities are lying, symbolising four countries: the Rhine, an old man with the German eagle; Spain, with the lion of Castille; Holland with a tamed lion; the Tiber, in a gesture of admiration and fear, together with the Roman she-wolf. A sketch from the same time as the project, showing the whole conception, is at Stockholm, Nat. Mus., probably the one given to N. Tessin in 1687, when he visited G.'s studio; cf. Weigert, *BSHAF*, 1932, p. 260. During the same visit, Tessin saw the models for the four 'conquered enemies' and took away with him the sketches now in the Nat. Mus., Stockholm, THC 1244*, 3797*, 3799*, 3800*. At G.'s death, a wax model of an equestrian statue of Louis XIV on a rock was found in his studio, Invent. a.d., no. 229, cf. F. Souchal, *GBA*, 1973², p. 86–7.



Stockholm 47



Stockholm 47



Vienna 47



Louvre 47

The upper part of the monument was to be in bronze, the lower part in marble. Colbert's death put an end to the project. Destroyed.

48*
180 Consoles

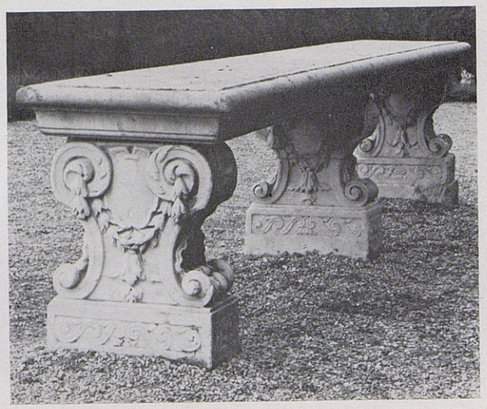
1680–81 Limestone
Acc. to the *Comptes* (I, 1287; II, 90) G. rec. 1800 L. for the consoles of the marble benches in the Petit Parc. G. Marsy, Fontelle (no. 7) and Roussel also rec. payments for similar consoles. Francastel, p. 79.

VERSAILLES, PARK

49*
The Victory of France over Spain

1680–82 Group Stone H: 360
Payment 3650 L., *Comptes*, I, 1287; II, 16, 169. cf. Combes, *Explic. hist.*, p. 5–6; Dezallier, *Vie*, p. 230–1. After a sketch* by Le Brun (Louvre, Cab. dessins, 30157). Adorns the main wrought-iron gateway of the Palace as a pendant to Marsy's 'Victory of France over the Empire'. Victory holds a crown in the left hand, her right rests on the shoulder of a captive; at her side a little genie with a palm-branch; at her feet a crouching lion, repr. Spain. Badly worn. Engr., Thomassin, *Vers.*, p. 68. Francastel, p. 79.

VERSAILLES, PALACE



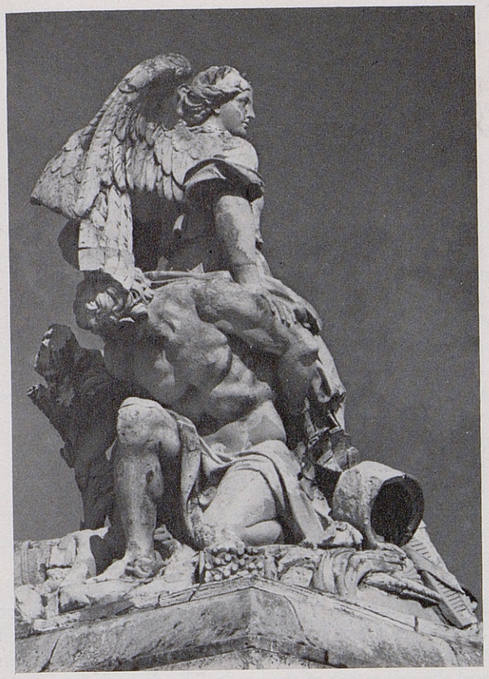
48

50
Metal Ornaments on the Roof of the South Wing, Versailles Palace

1681–82
a. In collab. with Tuby; payment 3840 L., *Comptes*, I, 1287; II, 165. Francastel, p. 79. Not identifiable.

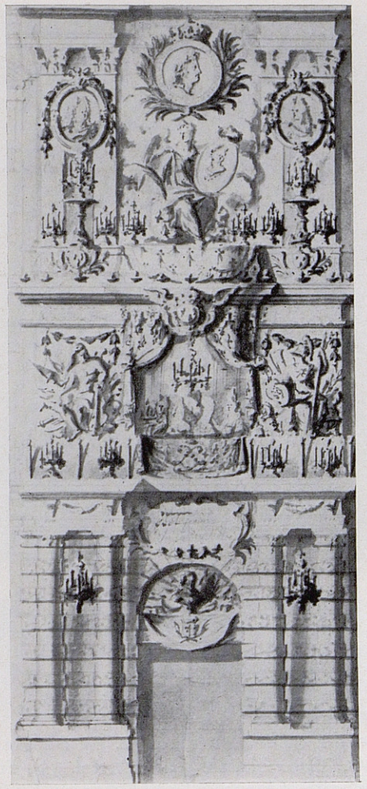


49



49

b. In 1682, G. alone rec. 500 L. for his work "aux lanternes où sont des cadrans du château" (*Comptes*, II, 165). Not identifiable.



Detail 53

51
Full-size Models of the Arches above the Windows of the South Wing, Versailles Palace

1681–82
Payment 1400 L., *Comptes*, II, 163. Francastel, p. 79. Destroyed.

52
Work on Statues for the South Wing, Versailles

1681–82 Stone
G. rec. 2100 L. in several instalments between 14 Sept. 1681 and 4 Jan. 1682 for works of sculpture at the Grande Aile; then on 28 March 1682, 300 L. "for his figure" and on 4 July 1682, 600 L. "for his two figures in stone" at the Grande Aile; finally, a further 3060 L. towards a total payment of 9660 L. "for work done both at the Château and at the Grande Aile from 1678 to the end of 1682" (*Comptes*, II, 11, 137, 310). These payments suggest that G. did two of the 32 statues which stand on the cornice at the attic storey of the South Wing and that he played a part, important although not clearly defined, in the sculptural programme for this wing.

VERSAILLES, PALACE

53
Decoration of the Grand Pavillon of the Galeries du Louvre

1682
The decoration was done for the celebrations, on 25 Aug. 1682, of the birth of the Duc de Bourgogne. Engr. by Marot: the inscription indicates that G. paid the cost and undertook the decor. for the centre portal, in front of which the King took his seat. A drawing in the Coll. Penard-Fernandez* appears to be a preliminary study for this. (See also no. 60.) Destroyed.



54

54
Tomb of Françoise Roualle

ca. 1682 Marble
Acc. to the caption on the engr. by Audran* (Bibl. Nat. Ms., Coll. Clairambault 947, fol. 53), Françoise Roualle, wife of François-Louis Gourreau, Seigneur de La Proustière, died on 13 May 1682, aged 35; her husband, who died in 1695, erected for her an epitaph in the Chapel of St.-Laurent at St.-Nicolas-du-Chardonnet which expressed in the inscription his sorrow in touching words, quoted by Piganiol, *Descr.*, 1765, V, p. 322–3. Above the epitaph, on a small pedestal, a great vase flanked by two ever-burning lamps. Destroyed during the Revolution.

55
Tomb of Bonneau de Tracy

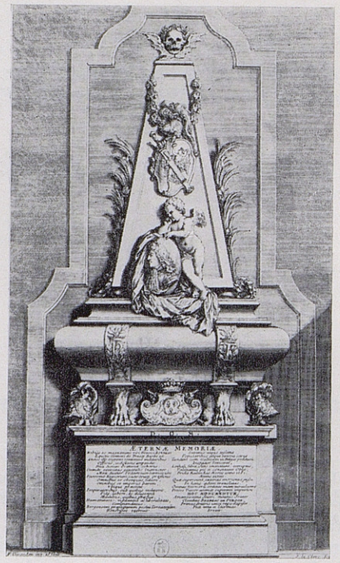
After 1682 Marble
Acc. to Dezallier, *Vie*, II, p. 230, in the Chapel of St.-Louis in the Cathedral at Tournai. The monument consisted of a sarcophagus and a pyramid, with the medallion portrait of the deceased held by a weeping winged genie. Bonneau, governor of Tournai, died in 1682. Engr. by Sébastien Le Clerc*. Francastel, p. 80. Destroyed during the Revolution.

56
Restoration of Antiques for Versailles

1682–85
Comptes, II, 182, 349, 439, 441, 478, 621–2, 631, 987. cf. M. Oudinot, p. 226–31; S. Hoog, 'Les Sculptures du Grand Appartement du Roi', *Rev. du Louvre*, 1976, no. 3, p. 150–1, 155.

a. Restoration of 9 Statues for the Grande Galerie.
In 1683 G. received a payment for the restoration of an antique statue of Apollo, to be placed in the Grande Galerie, followed in 1684 by payments for seven other antiques. In 1685, he restored the so-called 'Venus of Arles' brought from Arles by Dedieu (cf. Dedieu, Biogr. and no. 18) and added the arms and an apple, cf. M. Neusser, 'Die Ergänzung der Venus von Arles', *Belvedere*, Sept. 1928, v. XIII, p. 51–4. Venus probably took the place of Apollo. The other statues were: Bacchus, Germanicus, the Venus of Troas, Chastity, Diana the Huntress, Urania and a Vestal Virgin (Piganiol, *Vers.-Marly*, 1701, p. 94–9; Invent. 1707, Arch. Nat., O^{I} 1976^{A}, p. 69–75). All the statues remained in the niches of the Grande Galerie until 1798, when they were trsf. to the 'Museum Central'. The following have since been returned to the Grande Galerie: Bacchus (MA 85), the Venus of Troas (MA 315), Chastity (MA 918), Urania (MA 377) and a copy of the Venus of Arles (MA 437). The others are in the Louvre. Engrs. of Urania, the Venus of Arles and the Vestal Virgin by Thomassin, *Vers.*, 7, 3, 9.

b. Restoration of 12 Busts of Roman Emperors.
For the Salons de la Paix and de la Guerre. These were busts with porphyry heads, marble bodies and gilded bronze draperies. G. rec. payments for the restoration and the mounting of the heads. The draperies were cast by Pierre Nèere and the bases cut by Ghiart. The twelve busts remained in the two Salons until 1726, when those from the Salon de la Paix were put into store. In the 19th c. the 12 busts were reassembled in the Palace of the Tuileries (Arch. Louvre, Inv. 1824, IDD 79), but were



55

destroyed in the fire of 1871, except those of Titus and Domitianus, which were returned to the Salon de la Guerre, MR 2339, 2350.

c. *Restoration of bust of Mars*
In 1684, a large marble bust of Mars restored by G. was given a drapery of gilded bronze and a bronze helmet surmounted by a cock, cast by Varin, Langlois and Meusnier after G.'s model; payment 666 L., *Comptes*, II, 441 and Arch. Nat., O^{I} 1964^{3}; descr. in Arch. Nat., O^{I} 1976^{A}, p. 461–2. The bust was placed in the Bosquet de l'Etoile, resting on a column carved by Raon; the invent. lists it under the name of Alexander. It appears in a watercolour drawing* in the Coll. de Cotte (Bibl. Nat. Est., Va 78g, 2) which has the mss. note: "par raon sculpteur le 18 avril 1684". Whereabouts unknown.

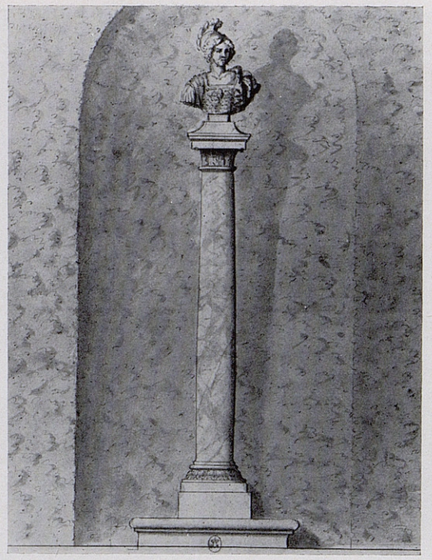
d. *Restoration of bust of Juno*
In the same year, G. restored a large antique bust of Juno, which was then placed in the Bosquet du Théâtre at Versailles, on a base carved by Jouvenet (no. 35), *Comptes*, II, 439. Descr. in the 1707 Invent. in Arch. Nat., O^{I} 1976^{A}, p. 460. Whereabouts unknown.

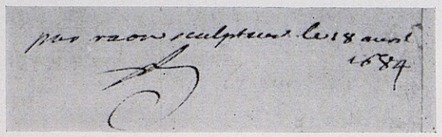
57 58
Two Vases representing the Triumph of Thetis (or Venus) and Galathea

1683
a. *Two rectangular bas-reliefs* Wax L: ca. 167
In the *Galerie de Girardon*, VI, 9, 25. Flat models of the bas-reliefs for the bodies of the vases. Coypel Sale, Paris, April 1753, no. 217. Probably destroyed.



57b





56c

b. Two Vases Bronze
Exh. in the Salons of 1699 and 1704, *Livrets*, p. 12 and 11 (H: 65) and in the *Galerie de Girardon*, II, 12, always with the caption: "Models for the great vases in Versailles Park made by Mr. Girardon". The vases in the Galerie measured ca. 62 with lids, 46 without. Both bronze versions were in G.'s studio after his death, Invent. a.d., no. 76, cf. F. Souchal, *GBA*, 1973^{2}, p. 58. They appeared in the Coypel Sale, Paris, April 1753, no. 172, and were sold to Mariette. A pair of vases* of the same dimensions, without lids, with dark brown patina, is in the Wallace Collection, London, S 167, 168 (J.-G. Mann, *Wallace Collection, Catal. of Sculpture*, 1931, p. 64).

c.* Two Vases Marble H:105
Payment 5000 L. (*Comptes*, II, 317, 335). Intended for the Parterre Nord at Versailles; cf. Mme. Jourdain, 'Remarques hist.', 1695. From 1706–76, in the Trianon Gardens (Invent. of 1707, Arch. Nat., O^{I} 1976^{A}, p. 763–4). Decor. with bas-reliefs of tritons, nymphs, a billy-goat, a centaur and sea-horses. Like the bronze versions, they had lids with pine-cones (disapp.). A pen drawing of one of the vases is in Berlin, Kunstbibliothek (Hdz 2296, formerly Coll. Destailleurs). Thomassin, *Vers.*, p. 207, has engraved one of them.

PARIS, LOUVRE (MR 3004/4)

Marble replicas of the two vases (H: ca. 130) were in the Crozat Sale, Paris, 15 Dec. 1750, no. 43, and one in the Sale of the Fermier Général de la Haye's widow, Paris, 1 Dec. 1778, no. 95.



Detail 58c

59
Two Vases for the Park at Versailles

1683 Marble H: ca. 240
G. and Regnaudin rec. 200 L. on acc. for two vases each; Flamen (no. 15) and Tuby for one vase each (*Comptes*, II, 335–6). After that, payments were discontinued. The project was apparently abandoned.

60
Work for the Menus Plaisirs du Roi

1683
Payment 219 L. (Arch. Nat., O^{I} 2820, fol. 79). This is perhaps connected with the decorations in celebration of the birth of the Duc de Bourgogne, cf. no. 53.

61
Restoration of Antiques for Vincennes and Marly

1683–97
cf. Oudinot, p. 229–31
a. In Dec. 1683, G. rec. from Félibien, Garde des Antiques, "for Vincennes, a Diana in marble and an Apollo, also in marble", Arch. Nat., O^{I} 1964.
b. In 1684, 1694–5 and 1697, Félibien sent to G. from Vincennes and from the Salle des Antiques several statues for Marly to be restored, among them an Apollo,



57c



58c



61b



61b

a Mercury, a Diana (Arch. Nat., O^{I} 1977^{A}, fol. 29 v°, 34 v°). For this work G. rec. payments in 1684, '95 & '97 (*Comptes*, II, 478; III, 1149; IV, 188). Piganiol (*Vers.-Marly*, 1701, p. 387, 391), mentions certain sculptures at Marly restored by G.: in a Salle Verte, the Diana; near the Amphithéâtre de Mercure, a Bacchus and a Melpomene. The old inventories allow identification only of the Melpomene, of which they give a precise description (Arch. Nat., Invent. 1707, O^{I} 1976^{A}, p. 340–1). Among the drawings in the Coll. de Cotte (Bibl. Nat. Est., Fb 26), Melpomene (H: 176) is recognisable on p. 76* and 79 beside Clio (H: 187), Polyhymnia (H: 195) and Thalia (H: 195); above the drawing of Clio, p. 76, an old, incomplete, mss. note ("quatre figures representans les muses. Girardon a restauré . . . qui son a marly") suggests that G. restored these statues; another mss. note above the drawing of Thalia, p. 76, says that the statues of Polyhymnia and Thalia were too big for Marly; they must, however, have been placed in position as they are listed in the 1707 Invent. (Arch. Nat., O^{I} 1976^{A}, p. 333 and 338).



62

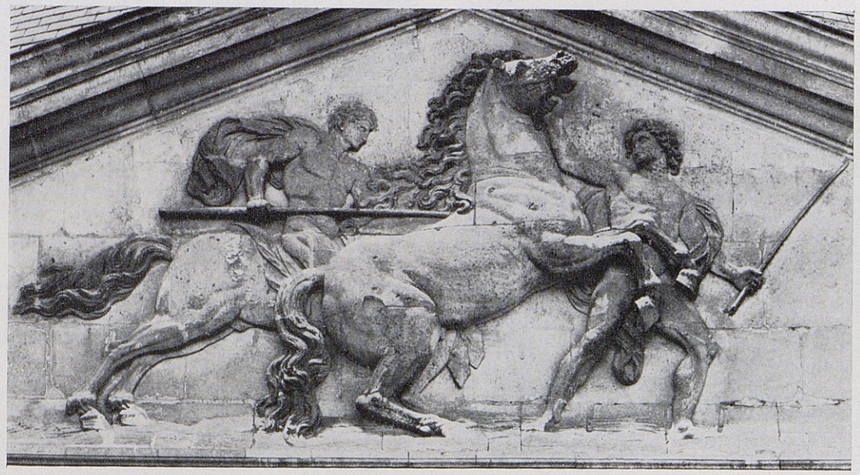
62*
Copy after an antique Bust of Hannibal, for Marly

ca. 1684 Marble
cf. Oudinot, p. 229–30. Mentioned by Piganiol, *Vers.-Marly*, 1701, p. 392, and descr. in the 1707 Invent. of Busts, Arch. Nat., O^{I} 1976^{A}, p. 590, as: "a bust in white marble, 2 *pieds*, 4 *pouces*, repr. Hannibal of Cartage, with a helmet on his head and his shoulders covered by a cloak over a breastplate, on a base, the bust copied after the antique". This bust seems to be the one today in the Salle des Marronniers at Versailles.

VERSAILLES, PARK

63*
Alexander taming Bucephalus

1685 Bas-relief St.-Leu stone Life-size



63

On the pediment of the Petite Ecurie in the Back Courtyard. In the foreground, Alexander, standing, tries to control Bucephalus. The horse is rearing on its hind legs, while behind, a mounted horseman aids the Prince with a long pole. Payment 1800 L. (*Comptes*, II, 654); Félibien des Avaux, *Vers.*, table; Francastel, p. 82.

VERSAILLES, PETITE ECURIE

64
Small Models for Groups of Marble Statues for Versailles

1685–88 Wax
cf. Oudinot, p. 208–17, 240–3. G. supplied the small-scale wax models for the following sculptures:

a. Venus and Adonis
Model in 1685 (*Comptes*, II, 619). The group was carved in 1687–8 by L. Le Conte (no. 35) and placed on a pillar in the Orangerie.

b. Le Point du Jour (Daybreak)
Comptes, II, 993; cf. Mém. of 28 Aug. 1689, addressed by the Contrôleur La Chapelle to Villacerf (Arch. Nat., O[1] 2772). Exec. in 1686 by Legros I (no. 50) for the Bosquet des Dômes.

c. Aurora
Comptes, II, 988 and La Chapelle's Mém. in Arch. Nat., *ibid.* The small wax model by G. was exhib. in his gallery; engr.*, *Galerie*, VI, 6, under the name of Flora (H: ca. 54). Exec. in 1686 by P. Magnier for the Bosquet des Dômes.

d. Orion
Mém. in Arch. Nat., *ibid.* Exec. in 1686 by Raon for the Bosquet des Dômes.

e. Leucothea
Mém. in Arch. Nat., *ibid.* Exec. in 1686 by Rayol for the Bosquet des Dômes.

f. Ino and Melicerte
Comptes, III, 96; Mém. in Arch. Nat., *ibid.* G.'s wax model was exh. in his gallery; engr.*, *Galerie*, VI, 26 (H: ca. 62). Exec. in 1686 by Granier (no. 22) for the Demi-lune d'Apollon.

g. Aristaeus and Proteus
cf. Mém. in Arch. Nat., *ibid.* This is the model for a marble group to be exec. by S. Slodtz and placed at the Demi-lune d'Apollon as a pendant to Ino and Melicerte. After this model, G. had cast a small bronze group, shown in his *Galerie*, III, 13, H: ca. 59; it was exh. in the Salon of 1704, *Livret*, p. 11 and appears in G.'s Invent. a.d., no. 238 (cf. F. Souchal, *GBA*, 1973[2], p. 88–9; *Les Slodtz*, p. 586–8). Another example of this group (H: 87) is now in the Victoria & Albert Mus., London.

h. Dido on the Funeral Pyre
Mém. in Arch. Nat., *ibid.* Carved in 1689 by Poultier for the Allée Royale.

i. Achilles at Scyros
Mém. in Arch. Nat., *ibid.* Carved by Vigier for the Allée Royale.

j. Cyparissus
Mém. in Arch. Nat., *ibid.* Carved in 1687 by Flamen (no. 23) for the Allée Royale.

k. Hannibal
Mém. in Arch. Nat., *ibid.* Carved in 1687 by S. Slodtz for the Allée Royale.

l./m. Terms of Vertumnus and Pomona
Mém. in Arch. Nat., *ibid.* Carved in 1686 by Barois (nos. 3, 4) for Versailles.

n. Term of Flora
Mém. in Arch. Nat., *ibid.* Carved in 1688 by Arcis (no. 46) for the Demi-lune d'Apollon.

o. Term of Autumnus (or Bacchus)
Mém. in Arch. Nat., *ibid.* Carved in 1687 by Raon for the Demi-lune d'Apollon.

p. Term of Achelous
Acc. to Mme. Jourdain ("Remarques hist.", 1695, p. 18), G. supplied the design. The term was exec. in 1688 by Mazière for the Allée at the bottom of the Parterre de Latone.



64c

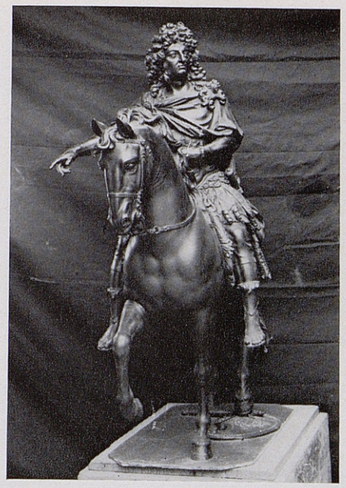


64f

q. Terms of Pan and Syrinx
Acc. to Mme. Jourdain, *ibid.*, p. 27, 33, G. supplied the designs. These terms were carved in 1689 by Mazière for the Demi-lune d'Apollon.

r. Term of Ceres
Acc. to mss. 60, p. 71 and 22, p. 43 of the Bibl. de Versailles. This term was carved in 1687 by Poultier for the Allée at the end of the Parterre de Latone.

G.'s models were probably destroyed.



65b[1]



65b[1]

65
Equestrian Statue of Louis XIV for the Place Louis-le-Grand, Paris

1685–92
a. *Bronze* H: ca. 600
The cost of the model, incl. payments to workmen, work on the model and casting by J.-B. Keller was 101,398 L., of which G. received 14,750 L. for his models (Arch. Nat., O[1] 1551; *Comptes*, II, 197, 201, 352, 622, 987, 1002, 1176, 1181, 1190; III, 93, 95, 196, 288–9, 430, 671, 721, 985, 1123, 1149; the old *Descriptions* of Paris; Dezallier, *Vie*, p. 223). cf. Boislisle, 'Notice hist. sur la place des Victoires et sur la place Vendôme', *Mém. Soc. Hist. Paris, Ile-de-France*, XV, 1886, p. 116–64. Intended for the centre of the Place Louis-le-Grand (or Vendôme), on a site acquired by the King in 1686. G. did the model for the statue in the same year. In 1692, it was cast in bronze in one piece by J.-B. Keller and unveiled on 13 Aug. 1699, on a pedestal later decor. by G. Coustou (no. 55). Numerous engrs., drawings and paintings incl. a drawing* in the Cab. dessins at the Louvre (RF 26776) and two paintings by Houasse, Mus. Carnavalet. Destroyed in 1792, except for one foot of the horse, preserved in the Louvre.

b. Numerous bronze reductions; the first one at least seems to have been made under G.'s personal direction.

1* Group Bronze H: 102 Signed in a fold of the coat: GIRARDON IN ET FEC
In 1698, S. Slodtz rec. payment for a marble and bronze pedestal surrounded by Atlases in the shape of terms (*Comptes*, IV, 338). G. must have supplied the design (cf. F. Souchal, *Les Slodtz*, p. 594–5). It is not known why the King paid for this pedestal, a type which seems to have been used for the reduction of the equestrian group at the Place Louis-le-Grand and for that of Boufflers (no. 72). In the Salon of 1704, *Livret*, p. 10 was exhibited "the equestrian statue of the King in bronze, which is a small copy of the one in the Place Vendôme; it is mounted on a pedestal". This is perhaps the example which later appears in G.'s Invent. a.d., placed in the centre of his Galerie, "on a wooden pedestal, painted, sculpted and gilded"; it was valued at 3500 L. (cf. F. Souchal, *GBA*, 1973[2], p. 33–4), but disapp. during the 18th c. Possibly identical with the example which reappeared in 1796 in the Mus. des Mon. fr., Catal. Lenoir, no. 212. The piece, on a pedestal surrounded by four terms (material not detailed), is reproduced as an outline engr. by Biet, after Normand, in J.-P. Brès, *Souvenirs du Mus. des Mon. fr.*, Paris, 1821,



65a



Windsor 65b²

pl. 35 (the plate might have been engr. before this date); in 1819, the group was moved to the Louvre (MR 3229); the pedestal has disapp., *Arch. Mus. Mon. fr.*, I, 58; III, 295.

PARIS, LOUVRE

2. Other reductions

The bronze reductions in the great sales of the 18th c. are perhaps those made after the statue of Boufflers (no. 72). Sales: de Selle, Paris, 19 Feb. 1761, no. 67; Crozat de Thiers, Paris, Feb. 1773, no. 904; Légère, Paris, 15–17 Dec. 1784, no. 8 (on a wooden pedestal, painted and surrounded by four caryatides, draperies, trophies etc.) and numerous other sales during the 19th and 20th c. Among the reductions still known today, the oldest ones—of identical size, but with variants in the shape of the ground—seem to be those in Windsor Castle (Royal Coll., England, B 69/527) and in the Hermitage Mus., Leningrad.

The reduction in the Château de Vaux-le-Vicomte (Essonne) stands on a pedestal surrounded by four terms in painted wood. For the reductions, cf. Catal. of the Exhibition, *Europäische Barockplastik*, Düsseldorf, 1971, no. 335 (L. Seelig).

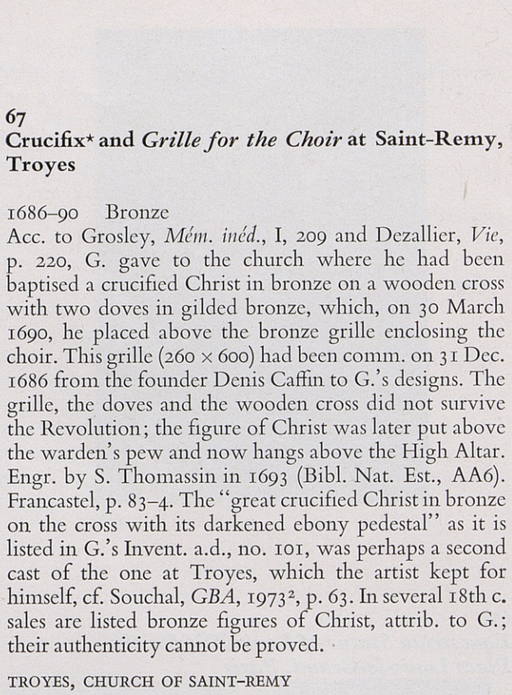
66
The Prince de Condé

Before 1686 Medallion Marble on black ground
Acc. to Grosley, *Mém. inéd.*, I, 297 and *Ephém. troyennes*, I, 308; Dezallier, *Vie*, II, p. 217; Mariette, *ABC*, II, p. 311. Seen by Grosley in about 1720 in the 'cabinet' of Père Tournemine, a famous Jesuit living in the Faubourg St.-Antoine, to whom it had been given by Henri-Jules de Condé; Père Tournemine added "that nothing was missing for a perfect likeness except a scrap of tobacco at the tip of the nose". Francastel, p. 91. Not. ident. or disapp.

67
Crucifix* and *Grille for the Choir* at Saint-Remy, Troyes

1686–90 Bronze
Acc. to Grosley, *Mém. inéd.*, I, 209 and Dezallier, *Vie*, p. 220, G. gave to the church where he had been baptised a crucified Christ in bronze on a wooden cross with two doves in gilded bronze, which, on 30 March 1690, he placed above the bronze grille enclosing the choir. This grille (260 × 600) had been comm. on 31 Dec. 1686 from the founder Denis Caffin to G.'s designs. The grille, the doves and the wooden cross did not survive the Revolution; the figure of Christ was later put above the warden's pew and now hangs above the High Altar. Engr. by S. Thomassin in 1693 (Bibl. Nat. Est., AA6). Francastel, p. 83–4. The "great crucified Christ in bronze on the cross with its darkened ebony pedestal" as it is listed in G.'s Invent. a.d., no. 101, was perhaps a second cast of the one at Troyes, which the artist kept for himself, cf. Souchal, *GBA*, 1973², p. 63. In several 18th c. sales are listed bronze figures of Christ, attrib. to G.; their authenticity cannot be proved.

TROYES, CHURCH OF SAINT-REMY



67



68

68*
Louis XIV

1687 Bas-relief Marble 280 × 177
Acc. to Grosley, *Mém. inéd.*, I, p. 298, Dezallier, *Vie*, p. 218–20 and documents quoted by Corrard de Bréban, *ibid.* (Biogr.), p. 19–22, the work, formally presented by the artist to the town of his birth on 3 Sept. 1687, was placed above the mantelpiece of the room on the 1st floor in 1690. The medallion with the bust of the King in profile is set against a large drapery, above trophies and smaller medallions; underneath an inscription. Engr. by S. Leclerc. Francastel, p. 52 and 83. A copy of the medallion is in the Basilica of St.-Denis.

TROYES, HOTEL DE VILLE

69*
Modification of Bernini's Equestrian Statue
(Louis XIV's figure, altered to represent Marcus Curtius throwing himself into the Flames)

1688
Acc. to the *Comptes*, III, 94, G. added a helmet and transformed the rocks beneath the belly of the horse into flames; he rec. 1325 L. for this work and the medallion of Louis XIV (no. 70). The group stands behind the Pièce d'Eau des Suisses. Engr. by Thomassin, *Vers.*, p. 62. Francastel, p. 83.

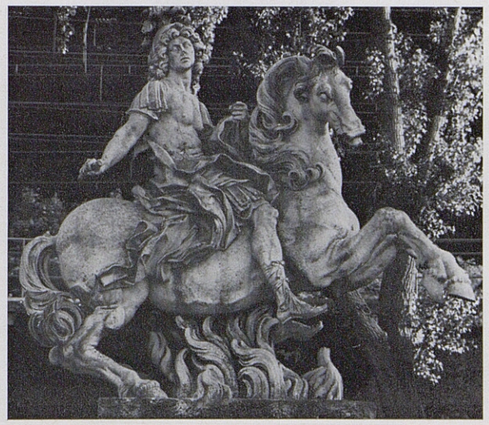
VERSAILLES, PARK



Detail 70

70
Portrait of Louis XIV

1688 Medallion Model
Acc. to the *Comptes*, III, 94, G. provided the model for the profile of the King on the medallion held by Fame in Domenico Guidi's group at the Bassin de Neptune: 'Fame writing the History of the King'. Effaced during the Revolution; re-carved by the sculptor Lorta. Francastel, p. 83. The engrs. of the group by N. Dorigny and by Thomassin, *Vers.*, p. 63* show the original appearance: the King, dressed in the antique manner, wears a perruque, but not a laurel-crown. cf. L. Seelig, 'Zu Domenico Guidis Gruppe', *Jahrbuch der Hamburger Kunstsammlungen*, 1972, XVIII, p. 81–104. Destroyed.



69

71
Small Model for the Equestrian Statue of Louis XIV at Pau

1688 Wax
Payment to G. 400 L., acc. to the records of the Assembly of 23 June 1694 (Arch. des Basses Pyrénées C 744, publ. by L. Lacaze, *Notice sur la Place royale de Pau*, 1879). Full-size model for the casting in bronze by M. Arcis (no. 47); the statue was destroyed in 1792. Francastel, p. 84. The model was probably also destroyed.

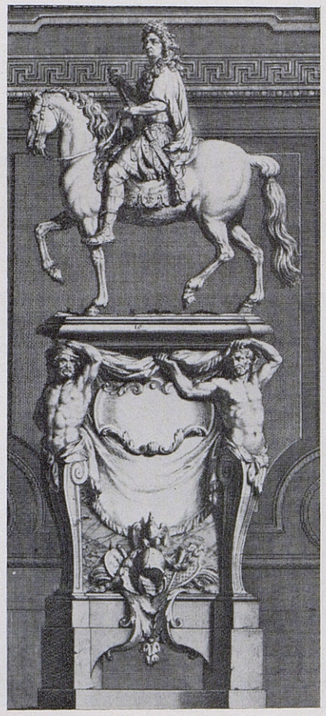
72
Equestrian Statue of Louis XIV for the Marquis de Louvois, at Meudon, later for the Maréchal de Boufflers

1690–94
a. *Models*
G. supplied the sketches and several models, among them the full-size plaster model for casting (fee 10,000 L.), by verbal agreement with the Marquis de Louvois. The specification for the casting, dd. 24 Nov. 1690, came to 20,000 L. (Min. Centr. Arch. Nat., Et. LXXV, 373, publ. by Grouchy, *NAAF*, 1892, p. 165–7; cf. *Bibliogr.*, p. 15. Francastel (p. 55) erroneously believes this specification to refer to the statue in the Place Louis-le-Grand (no. 65), but the payments show that the work was considerably smaller than the statue in Paris. Louvois' death in 1691 interrupted progress. By that time G. had rec. 6471 L. and Keller, 10,000 L. Louvois' family, "in view of the fact that it would be necessary to spend another 30,000 L." decided on 15 Feb. 1692, to withdraw from the project (Arch. Nat., O^1 1907^A, 1691–99, p. 3). On 1 March 1692, G. and Keller both signed a settlement before a notary (Min. Centr. Arch. Nat., Et. LXX, 382), by which they released the heirs of Louvois from all further financial obligations and agreed to have the casting done at their own expense, supplying the metal and paying the workers; the statue was then to belong to both in equal shares and Keller was to pay 2000 L. to G.; "until sold, it was to remain in an agreed place". Very likely the Louvois model was later used for Boufflers.



Lyons *72b²*

b. *Equestrian Statue* Bronze H: ca. 300
The model was cast in 1694 at the request of the Maréchal de Boufflers and sold to him in the same year; the date is confirmed by Patte, *Monuments élevés à la gloire de Louis XV*, Paris, 1765, p. 111. The Comte de Gaillon (in a note publ. in the *Mercure* of Nov. 1784, p. 119) and, following him, Dezallier, *Vie*, p. 225, wrongly state that this work had been cast in bronze for the Place Vendôme (Louis-le-Grand) in 1694, but was found to be too small; in fact, the statue for the Place Louis-le-Grand had been cast in 1692. The *Mercure* of Oct. 1700, p. 189, mentions that the Maréchal had his statue moved from the Arsenal in Sept. 1700 to be installed in front of the Château de Boufflers, near Beauvais, where it was unveiled on 4 Sept. 1701; it was 10 *pieds* high, with variants from the statue in the Place Louis-le-Grand (no. 65). Its appearance is known through the bronze reduction in the *Galerie de Girardon*, VI, 10* (no. 65 b1), mounted on the pedestal supplied by Slodtz. Some copies of the *Galerie* state that "this statue (i.e. the reduction) has served as a model for the big one installed on 4 Sept. 1701 in front of the Château de Boufflers".


72b²


New York *73*

73


Detail *73*

The main difference from the group in the Place Louis-le-Grand lies in the position of the King's right hand, which in Paris is extended in a gesture of command, but is holding a baton in the Boufflers statue. In 1788, the statue was installed in front of the Hôtel de Ville at Beauvais (*Mercure*, Nov. 1784, p. 35, 119; Oct. 1788, p. 125). It was destroyed in 1792. Acc. to G. Gardes ('La décor. de la Place Louis-le-Grand à Lyon, II, maquettes et réductions', *Bull. Mus., Lyonnais*, 1974, 5, no. 2, p. 219–29), two statuettes (extant) might have been made after the Boufflers statue, because they are roughly similar to a drawing by J.-M. Daniel, which shows the arrival of the Boufflers statue at Beauvais in 1786: (1) the zinc statue in Versailles Museum, H: 58, acq. in 1837. (2) the lead statue* now in the Mus. des Arts Décoratifs, Lyons, H: 60, Inv. 1326 (Paulme Sale, Paris, 15 May 1929; Surmont Sale, Paris; then Gal. Charpentier, 1936).

c. *Reductions*

1. *Bronze* H: 105

In the Bibliothèque of Mgr. de Pontchartrain, Chancelier de France. Acc. to the caption in the *Galerie de Girardon*, VI, 10 and Dezallier, *Vie*, p. 226, this was the model for the example in G.'s Galerie as well as for all those produced later. It was cast and chased after a small terracotta model belonging to G., probably the one from 1690, cf. *supra*. At the end of the 18th c., it was in the possession of a fermier général, called De La Haye; Sale of De La Haye's widow, Paris, 1 Dec. 1778, no. 72, "mounted on a pedestal decor. with 4 figures, trophies and other ornaments in gilded wood".

Not ident. or disapp.

2. *Bronze* H: ca. 102; pedestal H: 140

In the *Galerie de Girardon*, VI, 10, cf. *supra*. Probably this was the example exh. at the Salon of 1699, *Livret*, p. 14: "equestrian statue of the King in bronze, 3 *pieds*, 2 *pouces* high (ca. 102). It is mounted on a pedestal supported by four terms with several trophies". The measurement corresponds to that in the *Galerie*. Whether it is the same example as that in G.'s Invent. a.d. (no. 65 b[1]), is not certain.

Not ident. or disapp.



74

73*
Saint Charles Borromée administering Communion to the Plague-stricken

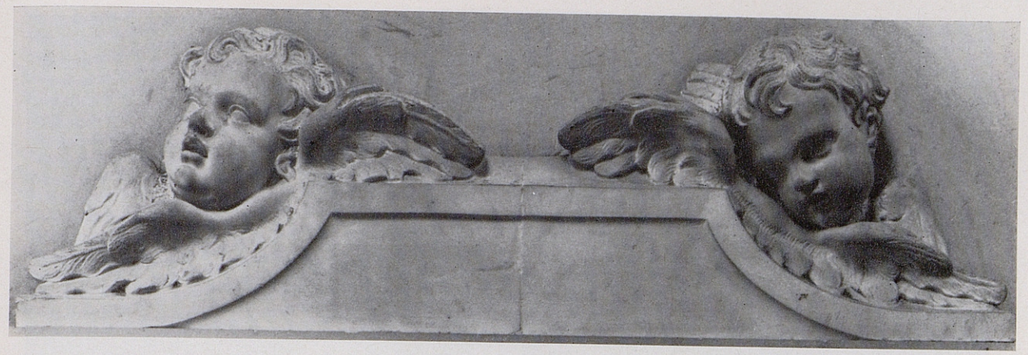
ca. 1690 Bas-relief Bronze 47 × 192

Acc. to Guillet de St.-Georges, *Mém. inéd.*, I, p. 48, and Piganiol, *Descr.*, 1765, V, p. 326, formerly the predella of the altar-painting in the Chapel of St.-Charles at St.-Nicolas-du-Chardonnet in Paris; the use of this chapel was granted to Le Brun, who provided the designs for the bas-relief; his drawing* in the Metropolitan Mus., New York (Harry G. Sperling Fund, Inv., 1975.361) is a study for the overall design for the bas-relief; the drawing in the Biblioteca Nacional, Madrid, 9442* is a study for the man on the right of the central group; cf. J. Montagu, 'Charles Le Brun and his sculptors', *Burl. Mag.*, Feb. 1976, p. 90–2. In 1797, the bas-relief was removed to the Petits Augustins and in 1831 to the Museum at Troyes. Courajod, *Lenoir*, I, p. 95, 135, 194; *Rich. Art. Fr., Paris, Mon. Rel.*, III, 181; Francastel, p. 84.

TROYES, MUSEE DES BEAUX-ARTS



Madrid 73



75

74*
Tomb of Claude Berbier du Metz

After 1690 Marble

Acc. to the caption on the engr. by Sébastien Le Clerc, and Dezallier, *Vie*, p. 229–30, Berbier died at Fleurus in 1690. Repr. in an oval medallion, surrounded by weeping child angels, flags and martial emblems. Originally in the choir of the old church which was destroyed in 1805; re-erected in the new church in 1825. Francastel, p. 84.

CHURCH OF SAINT-VILLEBROECK, GRAVELINES (Nord)

75 76
Two Foundation Tablets

1690–91 Marble

Both placed in the North crossing of the transept of the church.

75* L: 63

Engr. on a slab in a marble frame surmounted by a pediment with two cherubim heads. The cherubim were later removed to the south transept and attached to a modern tablet.

76* L: 93

Dated 5 July 1691, it commemorates the sculptor's gift to the church of the Crucifix and doves (no. 67) and expresses his wish that mass should be celebrated every Sunday in memory of his parents and prayers recited for the repose of his soul. This inscription is in a frame which contains in the upper part an oval medallion with a skeleton in the attitude of prayer; on either side burning lamps. Grosley, *Mém. inéd.*, I, p. 303; Dezallier, *Vie*, p. 221; Francastel, p. 84–5.

TROYES, CHURCH OF SAINT-REMY



76



Detail 76



77



78

77*
Louis XIV

ca. 1691 Bust Marble H: 96
Acc. to Grosley, *Mém. inéd.*, I, 297; Guillet de St.-Georges, *Mém. inéd.*, I, 399 and Dezallier, *Vie*, 230, exec. for Colbert de Villacerf for his Château de Villacerf, near Troyes, at the same time as the pendant, a bust of Marie-Thérèse (no. 78). The busts are today in the Mus. des Beaux-Arts at Troyes (*Catal.*, 1931, no. 186–7). Francastel, p. 89.

TROYES, MUSEE DES BEAUX-ARTS

78
Marie-Thérèse

ca. 1691
a*. Bust Marble H: 83
Exec. for Colbert de Villacerf as a pendant for the bust of the King (no. 77), in collab. with Desjardins (no. 49). Today in the Mus. des Beaux-Arts, Troyes (*Catal.*, 1931, no. 187). There are several later bronze versions of this bust, e.g. at the Walters Art Gallery, Baltimore and in the Frick Collection, New York (inv. 15.2.65, H: 36).

TROYES, MUSEE DES BEAUX-ARTS

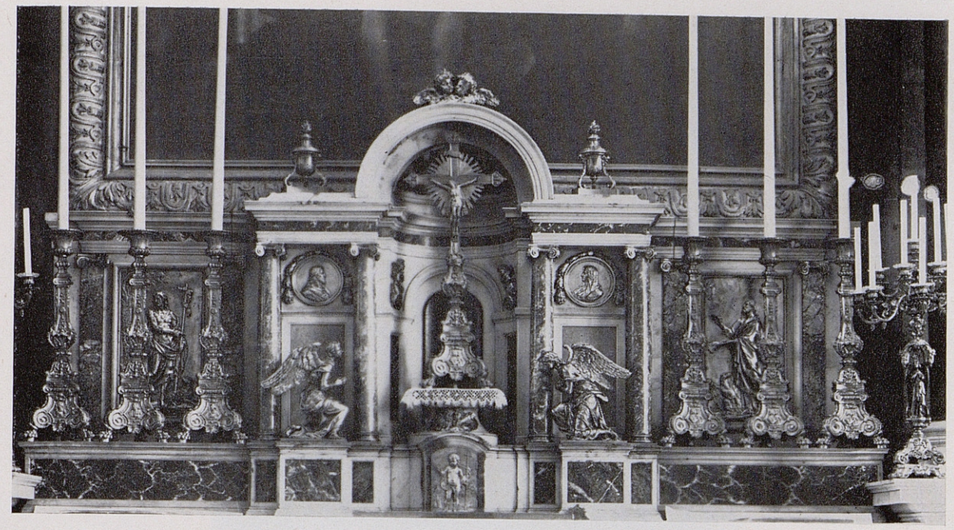
b. *Bust* Plaster
G.'s Invent. a.d., no. 218 (cf. F. Souchal, *GBA*, 1973², p. 84–5). Probably destroyed.

79
***Bust of Eustache Quinot* (ca. 1620–1700)**

1691
Grosley, *Mém. inéd.*, I, 301. This is the art connoisseur Quinot, who was one of G.'s patrons at the beginning of his career at Troyes (see no. 4). Francastel, p. 85. Not ident. or disapp.

80
Ornaments for the Altars in the Church of Saint-Jean at Troyes

1691 Marble and bronze
Acc. to Grosley, *Mém. inéd.*, I, 299, and Dezallier, *Vie*, 220, G.'s contribution can be established as follows:
a. On the High Altar: the tabernacle*, decor. with four small columns; medallions showing in profile the heads of Christ* and the Virgin*; above, two cherubim heads; in the niche, bas-reliefs of two bronze child angels; on the door of the tabernacle, the child Jesus, in benediction*; in front, full-figure, two angels in adoration*; on either side of the tabernacle, St. John the Baptist* and St. John the Evangelist* in bronze bas-relief.
The Church had been endowed with a new High Altar in 1665–7, but the churchwardens did not entrust the exec. of the ornaments to G. until 1691 (contract 12 March 1691, Arch. Départ. de l'Aube, 15 G 18, fol. 11–12, quoted in Francastel, p. 56).



80a

b. On the Communion Altar: on the door of the tabernacle, a bronze bas-relief of the Holy Trinity*, very much like that at Fontainebleau (no. 46). Contract 8 May 1691, Arch. Départ., *ibid.* In his arrangement for this altar, G. incorporated existing bas-reliefs of the 16th century. Francastel, p. 85.

TROYES, CHURCH OF SAINT-JEAN AU MARCHE



80a



80b



80a



80a



80a



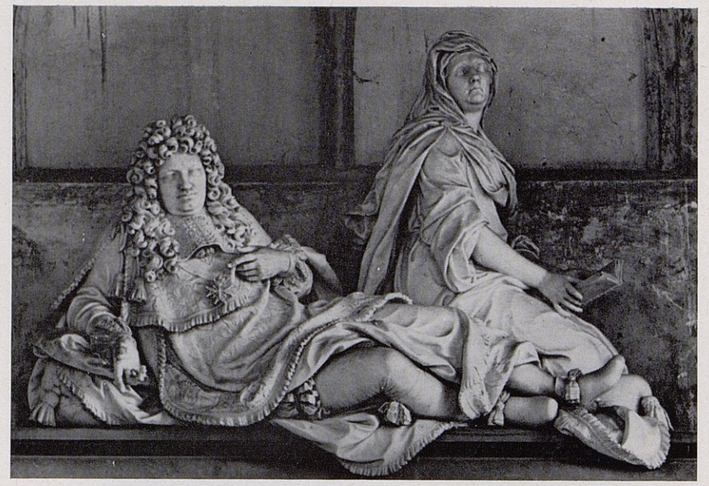
80a



80a



80a



86

81
Models for the Carved Decoration of the Dôme des Invalides

1691–1703
cf. Oudinot, p. 220–4. Acc. to the *Comptes*, III, 560, 704; Arch. Nat., O[I] 1665[34, 68, 87]; O[I] 1669[69] and Bibl. Nat. Est., Hc 14a, pet. fol., G. supplied the models for the carved decor. of the Dôme and directed the sculptors' work. In 1703, he rec. 1150 L. for the model of St. Louis for the façade, *Comptes*, IV, 955. This figure had been assigned to him in 1690, for 500 L., Bibl. Nat., ms. fr. n.a. 22936, fol. 163 r[2]; it was finally exec. by N. Coustou (no. 34). Models destroyed.

82
***Urban IV* (?-1265)**

ca. 1692 Bust
Acc. to Grosley, *Mém. inéd.*, I, 301 and Dezallier, *Vie*, p. 221, "to decorate the public library with busts of the great men of Troyes". Francastel, p. 85. Not ident. or disapp.

83
***Passerat* (1534-1602)**

ca. 1692 Bust
Also for the decoration of the public library at Troyes (Grosley, Dezallier, Francastel as no. 82). Passerat was a medieval Latin poet b. in Troyes. Not ident. or disapp.

84
Models for Furniture

Before 1692
In the invent. of works of art put into the care of Félibien at the Louvre, drawn up on 14 Nov. 1692, (Arch. Nat., O[I] 1977[A], p. 27 v[2]), several models by G. are listed for a mirror, couches, footstools, a candelabra. Probably destroyed.

85
Project for a Statue of Louis XIV for the Town of Tours

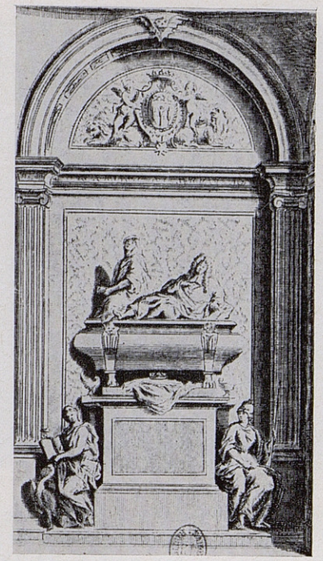
ca. 1692
Acc. to a letter to the Controller-general, Pontchartrain (Arch. Nat., G[17] 552, publ. by Boislisle, *Mém. Soc. Hist. Paris, Ile-de-France*, XV, 1888, p. 237; reproduced in Francastel, p. 57), the statue was to represent the King, standing; it was to be cast by the Kellers, but was never exec. Francastel, p. 86. Destroyed.

86
Tomb of Louvois

1693–1702 Marble and bronze Figures: life-size
Dezallier, *Vie*, 228–9 reports that this monument was at first erected in the Invalides, from where Louis XIV had it removed. But the specification and contract of 17 June 1693 (Min. Centr. Arch. Nat., Et. LXXV, 393), state that it was meant for the Louvois chapel in the Church of the Capucines at the Place Vendôme, where it was in fact placed; the contract was for 56,000 L. (*Comptes*, III, 816, 957, 960, 1096; IV, 22, 158). In collab. with Desjardins (no. 51*), who did the models for Vigilance and the Marquise de Louvois, but died before completing the work, which was taken over by Van Clève and J. Desjardins. G. did in bronze Prudence*, as Minerva, seated, armed and helmeted, holding a spear (disapp.) and a shield; accompanied by a dog, she also symbol. Fidelity. G. also exec. the marble figure of Louvois*, lying on the sarcophagus. In the arched tympanum above the tomb was a bronze bas-relief consisting of two child

angels mounted on a lion and supporting the crowned arms of Louvois. On the 24 Aug. 1702 a valuation was made of the work which, by order of Hardouin-Mansart (Arch. Nat., Z[1J] 462), G. and the late Desjardins had added to the initial specification: to the figure of the Marquis was added the collar of the Order of the Saint-Esprit. Acc. to the receipt of 17 Oct. 1703 (Min. Centr. Arch. Nat., Et. LXXV, 463), all payments additional to the original estimate were settled by a payment of 2184 L. After a brief time in the Mus. des Mon. fr., the four principal figures were trsf. to Tonnerre in 1819; the bas-relief of the tympanum had been sent by Lenoir to be melted down in 1815 (*Arch. Mus. Mon. fr.*, II, 32, 34, 60, 190; III, 180, 183, 267). Engr.* of the tomb by Aveline in Brice, *Descr.*, 1725, I, 332. Francastel, p. 86–7.

TONNERRE (Yonne), CHAPEL OF THE HOSPICE



86

87
The Marquis de Louvois (1641-1691)

1693 (?)
a. *Bust*
Exh. at the Salon of 1699, *Livret*, p. 11; the material is not specified. Probably exec. at the same time as the tomb (no. 86). At the Mus. of Auxerre (Yonne) is a marble bust from the Château d'Ancy-le-Franc, which belonged to the Louvois heirs. There is no proof that this is the bust exh. in the Salon, nor that it is by G. Whereabouts unknown.
b. *Bust* Plaster
In G.'s Invent. a.d., no. 280, cf. Souchal, *GBA*, 1973[2], p. 94.
Whereabouts unknown.
c. *Bust* Plaster H: 97
Copy of bust (a). Presented by G. to the Acad. (Guérin, *Descr. Acad.*, p. 28, no. 17); appears in the Invent. des plâtres of the Acad., 3 May 1720, Paris, Bibl. de l'Ecole des Beaux-Arts, Ms. 36, no. 26. Moved in 1796 to the Dépôt de Nesle "with broken nose", cf. Fontaine, *Coll. Acad.*, p. 101, 216.
Whereabouts unknown.
d.* Bust Plaster H: 72 (without base)



Prudence 86



87d

Nose restored in 1908. Listed in the Bibliothèque Ste.-Geneviève in an Invent. dd. 1790, then in 1850, 1877 and 1898. Bears a certain similarity with the tomb. There is no proof that this is G.'s work. Grosley, *Mém. inéd.*, I, 301, writes that G. offered "busts of famous people of Troyes to the Bibliothèque de Troyes . . . in the style of those he has given to the 'Messieurs' of Ste.-Geneviève". Perhaps this bust was given by the artist to the Library in the same way as the bust of Lamoignon (no. 26c). A cast was made for the Mus. at Versailles (Catal, Soulié, no. 2843). cf. A. Boinet, 'Cat. des oeuvres d'art de la Bibliothèque Ste.-Geneviève', *Mém. Soc. Hist. Paris, Ile-de-France*, 1920, no. 27.

PARIS, BIBLIOTHEQUE SAINTE-GENEVIEVE

88
Head of Pallas Athene (or Minerva)

1693–99 Bronze H: ca. 48
Shown in the *Galerie de Girardon*, I, 9*, with the caption: "model of a head for a figure placed on the tomb of M. Louvois at the Capucines, made by M. Girardon". In G.'s Invent. a.d. is one bust in bronzed plaster and one in lead of Minerva, nos. 218, 267, cf. Souchal, *GBA*, 1973[2], p. 84–5, 93. Whereabouts unknown.



88

89
Decoration of the Louvois Chapel at the Church of the Capucines, Paris

1693–1702
a. *Various Ornaments* Marble and bronze
Acc. to the specification and contract for the Louvois tomb (see no. 85), G. and M. Desjardins were comm. to decorate the chapel with marble socles, pilasters, friezes and cornices with bronze ornaments. In 1695 & '97, G. rec. blocks of marble, white, vert campan and vert de mer, for culs-de-lampe, porte-burettes, for the facings of a door and for a variety of ornaments (Arch. Nat., O[1] 2066[8]). The 1702 valuation (cf. no. 86) mentions additional decorations: refacing of arcades, marble paving and bronze festoons on either side of the altar. The chapel was destroyed together with the whole church during the Revolution.
b.* Christ at the tomb
Bas-relief Gilded bronze 77 × 190
Not incl. in the specification and contract of 1693 (see above), because it was added later, as indicated in the official appraisement of 24 Aug. 1702 (cf. no. 86), which mentions this 'Descent from the Cross', without a price. The receipt of 17 Oct. 1703 (cf. no. 86), mentions the sum of 2000 L. paid by the Marquise de Louvois "as total and complete payment for the bas-relief done by le 'Sieur Girardon for the altar of the chapel with the tomb". The bas-relief is mentioned in Brice's *Descr.*, 1706, I, p. 204, without attribution; but in the ed. of 1752, I, p. 355, and later eds., with G.'s name. In 1754, L.-C. Vassé repaired it, by order of the King (Arch. Nat., O[1] 1576[146]). During the Revolution Lenoir, in his catalogue of works kept at the Petits Augustins (dd. 16 Aug. 1794), records, among the works from the Chapel of the Capucines, the bas-relief 'Jesus being carried to the tomb', *Arch. Mus. Mon. fr.*, II, 64, 190. He repeats several times that it was affixed to the base of the Louvois monument which had been removed to the Mus. of the Petits Augustins; then in Sept. 1802, at the request of Chaptal, he handed it over as an ornament for the High Altar of Notre-Dame, to replace a bas-relief by Vassé on the same theme, which had been destroyed (*Arch. Mus. Mon. fr.*, I, 280, 286–7; II, 155, 192; III, 64, 69, 313). Here a confusion enters into the affair, because in his notes Lenoir mentions this bas-relief at the same time among the works "returned" to Notre-Dame; but this is surely a slip of the pen (Courajod, *Lenoir*, I, 168, 173). The bas-relief which today still decorates the High Altar of Notre-Dame, shows all the characteristics of G.'s style. It is acknowledged by many present-day historians as a work by G. from the church of the Capucines; A. Boinet, *Les églises parisiennes*, I, p. 173–4; R. Vanuxem, 'La sculpture religieuse au mus. des Mon. fr.' (typewritten thesis, Ecole du Louvre, 1937); yet Francastel, p. 87, refused to accept the bas-relief as the one from the Louvois Chapel, which Vassé restored in 1754: its dimensions are different and it does not correspond to the description which Vassé gives in his mém. of repair (Arch. Nat., O[1] 1576[146]). Vassé writes of a work 6 *pieds* long (which is not very different from 190 cm.); he adds that the bas-relief represents "Christ at the tomb and Nicodemus, Joseph of Arimathea, St. John, the Virgin and children holding the crown of thorns and several accessories". It is true that the bas-relief at Notre-Dame includes three additional figures, and that the crown of thorns is at the children's feet. But one could argue that Vassé is not attempting so much to give a complete description of the work as to indicate the main arrangement. Until proved to the contrary, we assume therefore that the bas-relief at Notre-Dame is the one from the Louvois Chapel.



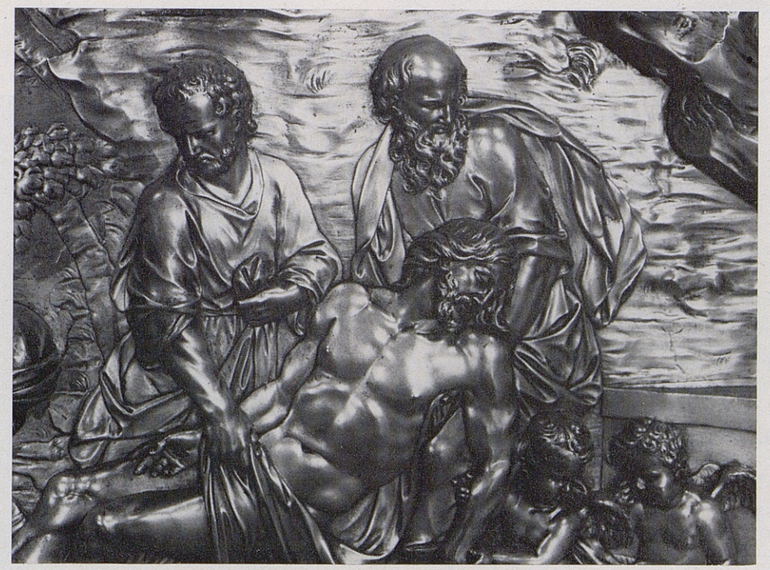
89b

It must be added that the High Altar of the Church de l'Oratoire St.-Honoré was decor. with a bas-relief of the Entombment in bronze, presented by the Marquise de Montespan, which Thiéry (I, 322) thought was a work by Girardon. Lenoir said that it was a cast of the one in the Louvois Chapel, and sold it, so as not to have a duplicate in his Museum (*Arch. Mus. Mon. fr.*, II, 61; III, 267). The engr. of the High Altar in the Oratoire in Millin, *Antiq. Nat.*, II, ch. 14, p. 5, shows a design fairly close to that of the Entombment in Notre-Dame.

PARIS, NOTRE-DAME

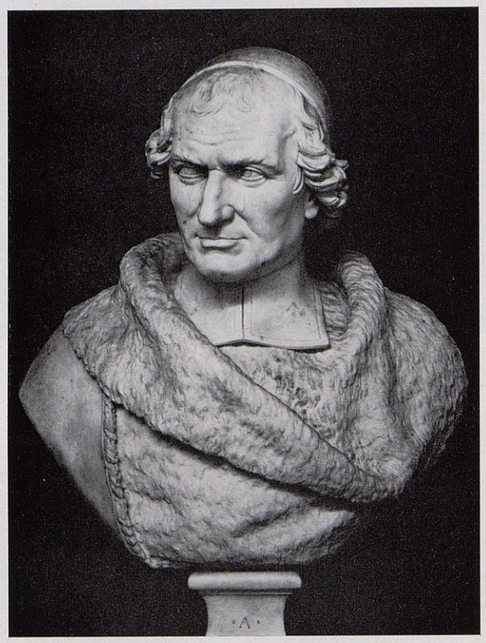
90
Antoine Arnauld (1612–1694)

ca. 1695
Acc. to a letter by Montfaucon to Dom Jean Guilbert, dd. 1 Aug. 1695 (Bibl. Inst. d'Art, Paris, Fich. Laborde), and the Last Wills (Testaments) and Codicils of Charles-Henri Arnauld de Pomponne (publ. by Rambaud, I, p. 702–3), there were:
a. *Bust* Plaster
At the Château de Vic-sur-Aisne (Aisne). Bequeathed by Arnauld to the Abbey of St.-Médard de Soissons; wills of 14 May 1729 and 13 Aug. 1733 (Min. Centr. Arch. Nat., Et. CXIII, 319, 336). Disappeared.



89b

b. *Three Busts* Plaster
Listed in G.'s Invent. a.d., nos. 218, 220, 270; cf. Souchal, *GBA*, 1973², p. 85, 93.



90c



90d

c. Bust* Marble
The signature: A COYSEVOX 1719 is false.
Bequeathed by C.-H. Arnauld to his brother, the Marquis de Pomponne, codicil 13 Aug. 1733 (Min. Centr. Arch. Nat., Et. CXIII, 336). This is the original.

COMTE DE CAYLUS COLLECTION

d.* Bust Marble
In the Bibliothèque Ste.-Geneviève, Paris, since the 18th c.; Brice, *Descr.*, 1725, II, 510; Thiéry, II, 239, 513. Slight variations from the previous version. The shoulders are squared. Probably given by the artist to the Abbey (see a.).

PARIS, BIBLIOTHEQUE SAINTE-GENEVIEVE

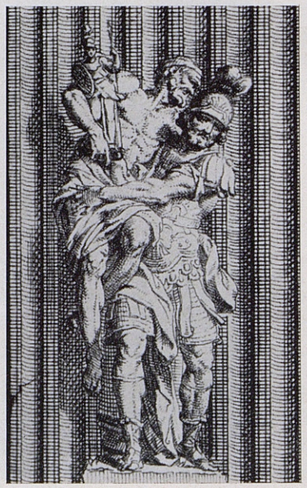
e. *Bust* Marble
Was at one time in the Library St.-Germain-des-Prés. Dezallier, *Vie*, 230. Francastel, p. 90. Disappeared.

91
Model for the Group of Aeneas and Anchises

1696 Wax H: ca. 57
Given to Lepautre in April 1696 when he passed through Paris in order to carve a marble in Rome (where he was a pensionnaire; Lepautre no. 9a). Exhib. in the *Galerie de Girardon*, engr.*, VI, 14. Probably destroyed.

92
Model of a Bas-relief for a Vase

1696
Acc. to the contract between the sculptor S. Mazière and the Duc Louis-Marie d'Aumont, dd. 14 July 1696 (Min. Centr. Arch. Nat., Et. LXVIII, 259), Mazière was to carve a marble vase for the garden of the Duc d'Aumont's Hôtel in Paris. For the bas-relief, he followed a model supplied by G. but added a group of two figures and a child. The wording of the contracts, which is not very clear, makes it likely that the design for the vase followed the details of another vase by G. in Versailles. Not ident. or disapp.



91

93
***Edouard Colbert de Villacerf* (1628–1699)**

ca. 1697
a. *Oval Medallion* Marble
cf. Grosley, *Mém. inéd.*, I, p. 297 and Dezallier, *Vie*, p. 230; exh. in the Salon of 1699, *Livret*, p. 13. The medallion was probably in the Château de Villacerf. Engr.* by J.-B. Roullet in 1698. In view of the long list of Villacerf's titles in the caption of the engr. and his fairly advanced age (he appears older, for instance, than in Desjardins' bust from 1692, no. 50), we assume that the medallion was carved ca. 1697. Whereabouts unknown.
b. G. kept a model in his *Galerie*, VII, 4. One medallion in terracotta and one in plaster were in his studio at his death, Invent. a.d., 105, 283, cf. Souchal, *GBA*, 1973², p. 65, 94. Probably destroyed.

94
Work for the Hôtel Louvois, Paris

1702
a. *Restoration of Statues*
Acc. to an appraisement of 24 Oct. 1702 (Arch. Nat., Z^{1J} 462), G. rec. 100 L. in 1702 for the restoration of four marble figures for the garden of the Hôtel Louvois (in the present Place Louvois). They came from Meudon, which, on 1 June 1695, the Marquise de Louvois had exchanged for Choisy. G. supervised the transportation of the large collection of antiques from Meudon and restored an Apollo, a Diana, a bather and a Vestal Virgin; Invent. a.d. of Anne de Souvré, Marquise de Louvois, dd. 6 Dec. 1715 (Min. Centr. Arch. Nat., Et. CXIII, 269, no. 1011).

b. *Ornaments for a room* Plaster
Acc. to the appraisement, cf. *supra.*, G.'s demand for payment was not met. The Hôtel Louvois no longer exists.

95
Restoration of Three Statues at Choisy

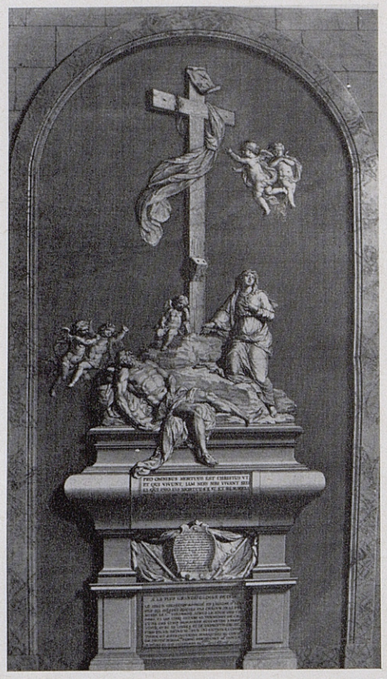
1702 Marble
Acc. to the appraisement of 24 Oct. 1702 (Arch. Nat., Z^{1J} 462), the Marquise de Louvois had a number of sculptures sent from Meudon to Choisy, among which, acc. to her Invent. a.d. (cf. no. 94a) the only marble statues were: a Louis XIV by Varin, an Andromeda tied to a rock, a flute-player, a Bacchus (the last two, half life-size, were put into the garden of the Orangerie), and a woman getting out of the water (life-size, left in the store). The last four were sold with the Château de Choisy on 6 Dec. 1717 to Anne-Marie de Bourbon, Princesse de Conty (Min. Centr. Arch. Nat., Et. CXIII, 274). The statues are unidentified.



93a

96
Model for the Tomb of Catherine Duchemin and of François Girardon

1703
cf. Grosley, *Mém. inéd.*, I, p. 300 and *Ephém. troyennes*, I, 310; Mariette, *ABC*, II, 311; Dezallier, *Vie*, 227. Contract between G. and the sculptors E. Nourrisson and Le Lorrain (no. 15*), on 12 June 1703 before the notary Moufle in Paris (Min. Centr. Arch. Nat., Et. XCVI, 186). The sculptors undertook to exec. in marble, for the sum of 2500 L., the model for the tomb of his wife (died in 1698), which G. had handed over to them. The monument, to be placed in the Church of St.-Landry, was to show a Descent from the Cross, erected on rocks with a group of several figures around it; Christ (H: 180), lying at the foot of the cross; on the right a Virgin of Sorrow (H: 180); a weeping child angel holding nails and two groups of two child angels, one of the groups hovering in the air on the right in adoration before the cross, the other on the left, lower down, close to Christ. The sculptors insisted on first erecting in situ, at their own expense, a full-size plaster version for G.'s approval. Nourrisson was to carve the Christ, Le Lorrain the Virgin and the weeping small angel; the four other angels to be done between them. The architectural marble work for the monument and the sarcophagus were entrusted to the monumental mason P. Mallerot for 500 L. (contract before the notary Moufle on 15 July 1703). On 17 July 1703, the church-wardens accepted from G. the gift of this monument,



96



96

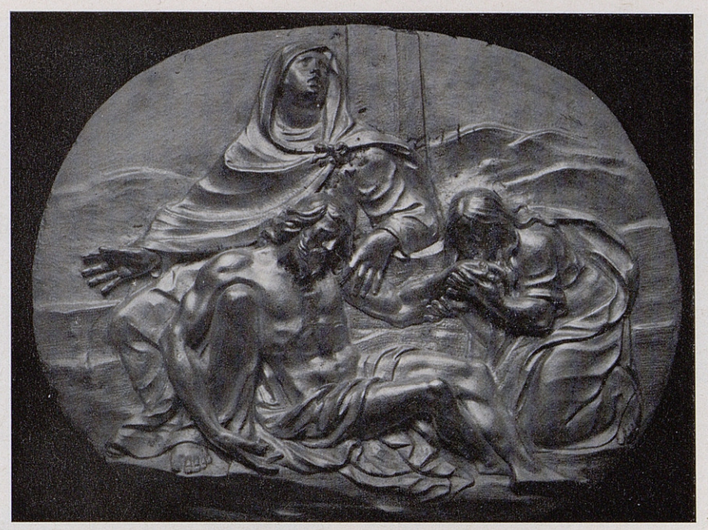
which was also to contain a bas-relief not mentioned in the contract (for the Minutes see Francastel, p. 60). Nourrisson died on 19 July 1706. On 12 Oct. 1706, the state of the work in progress was investigated at the request of the sculptors (Arch. Nat., Z^{1J} 483): only the cross with the great drapery and the five angels were completed and in position; the Christ was half ready, the Virgin only outlined. The great drapery and the cartouche under the sarcophagus were also unfinished. The two child angels hovering close to Christ were completed with the assistance of the sculptor Jean-Benoît Massou for a fee of 48 L. On the cartouche was the epitaph for Catherine Duchemin and for G., who wanted to be buried with her. Several old *Descriptions* of the monument exist. During the Revolution, it was put up by Lenoir at the Petits Augustins, the Church of St.-Landry having been destroyed in 1792. In 1802, Deseine demanded it for the choir of Notre-Dame, but Lenoir preferred to keep it (*Arch. Mus. Mon. fr.*, I, 23, 280, 286–7; II, 2, 35, 64, 90, 190, 434; III, 60–4, 69–70, 129, 154–5, 269, 284, 313) and re-erected it in 1817 in the back of the choir of the Church of Ste.-Marguerite, but without the lower part (i.e. the sarcophagus, epitaphs and drapery) and with some mistaken modifications.* Engr.* at the end of the *Galerie de Girardon*; by Hérisset in Piganiol, *Descr.*, 1765, I, p. 421 and in Millin, *Antiq. Nat.*, V, ch. LIX, p. 9. The bas-relief has never been fitted to the monument at St.-Landry; it is missing from all descrs. and engrs. It cannot, therefore, be the bas-relief which today decorates the High Altar of Notre-Dame (cf. no. 96b), contrary to Francastel's hypothesis (p. 87). Was it ever exec. and, if so, could it be identical with the Descent from the Cross in wax or bronzed plaster in G.'s Invent. a.d. no. 223? cf. Souchal, *GBA*, 1973^2, p. 86. G.'s model for the monument in St.-Landry is not preserved.

97
Work for the King's Vow in Notre-Dame

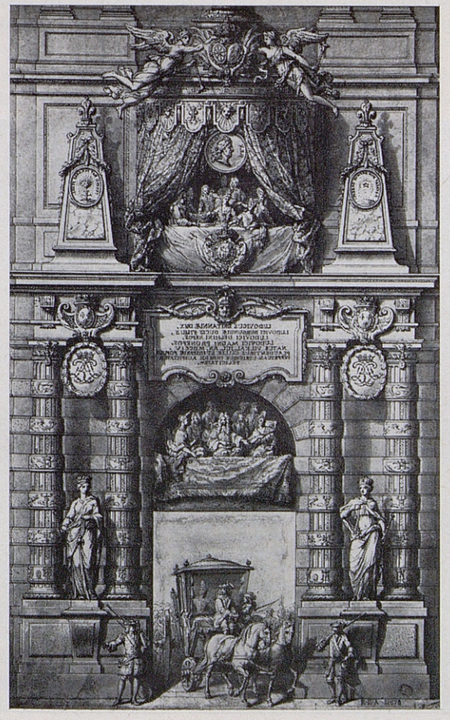
1703?
Payment of 1500 L. in 1709 (*Comptes*, V, 340), for "sculptural work for the Vow of the King in Notre-Dame". This was probably the model for a Pietà, which was never exec., and which G. later used for his own tomb; this would explain the rather vague wording of Grosley in *Mém. inéd.*, I, p. 300. Not ident. or disapp.

98
Decoration for the Grand Pavillon of the Galeries du Louvre

1704
This decoration was made "par les soins et du dessin" of G. for the festivities arranged by the city of Paris on 28 Aug. 1704, to celebrate the birth of the Duc de Bretagne. Drawing* by R. Charpentier in the Bibl. Ecole Beaux-Arts, no. 663. Engr. by N. Chevalier and, for the figures, by R. Charpentier. Destroyed.



100



98

99
***Apollo* (?)**

1709 or before Statue Bronze
We know from the correspondence (dd. 1 May 1710) between H. Martinot and E. Michelin, two of G.'s three sons-in-law, that G. had bought from a certain Bosc a bronze statue of Apollo for 3700 L. (Arch. Nat., Y 4230, pièce no. 2, quoted by M. Rambaud, 'Les dernières années de Girardon', *GBA*, 1973^2, p. 101, 111). G. then sold the statue to the King, but asked only 1200 L., which the superintendent, the duc d'Antin, increased to 3000 L.; it was erected at Meudon in 1709 (*Comptes*, V, 340). The very low price demanded by G. can perhaps be explained by the fact that in 1709 he had already partly become senile (cf. biogr.). It is not known what subsequently became of this statue. Not ident. or disapp.

UNDATED WORKS

100*
Pieta

Undated Oval Bas-relief Gilded bronze
26·5 × 33 Signed on the back: Girardon
The Virgin sits at the foot of the cross, supporting the body of Christ; a saintly woman kisses his hand. The work is not documented, but can tentatively be attrib. to G.

PARIS, PRIVATE COLLECTION

101* 102*
Heraclitus and Democritus

Undated Two heads Bronze
Acc. to Grosley, *Ephém. troyennes*, I, p. 308, and Corrard de Bréban, p. 25, G. had done, for one of his friends at



101



102

Troyes, the heads of Heraclitus and Democritus as children, one crying, the other laughing. The heads were fitted to black wooden bases by means of bronze tongues. Francastel, p. 92. Both heads were recently re-discovered by J.-P. Sainte-Marie.

TROYES, MUSEE DES BEAUX-ARTS

103
Children Dancing

Undated Bas-relief Stucco
Acc. to Grosley, *Ephém. troyennes*, I, 307, G. decor. the Hôtel Gaulard in Troyes with several works, one of them this bas-relief. The house was demolished in 1780. Francastel, p. 92.

104
Cherubim

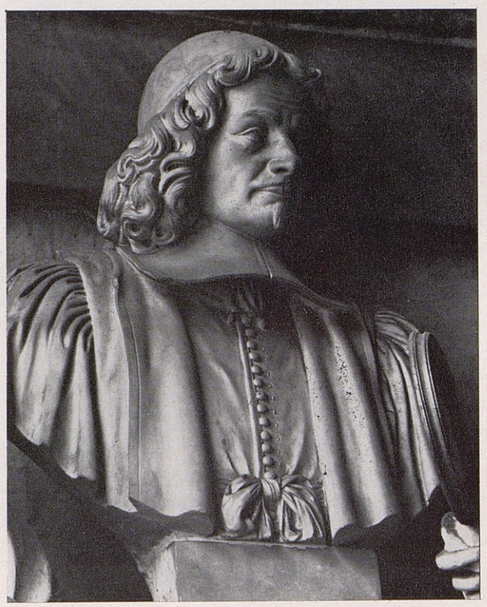
Undated Gilded metal
Acc. to Grosley, *Ephém. troyennes*, I, 308, the vicar of La Madeleine de Troyes gave to the parish a monstrance held by a cherubim modelled by G. and exec. by Ballin, chased and gilded at the Gobelins. Francastel, p. 92. This priest, Louis Lefebvre, had been Chaplain at the Gobelins before, in Jan. 1702, taking over the cure of Ste.-Madeleine, his native parish. cf. Chanoine A. Prévost, *Hist. de Ste.-Madeleine*, Troyes, 1934, p. 102.

105
Twenty Busts

Undated
Acc. to Grosley, *Mém. inéd.*, I, p. 301 and *Ephém. troyennes*, I, p. 307, these busts "of more than life-size" were in the house of M. Dare, Seigneur de Vaudes, mayor of Troyes in 1676. They repr. "the Kings and Emperors after Greek and Roman antiques. Among them are some of the recent Kings and Queens of France". At the time Grosley wrote, they were already damaged. The house was demolished in the middle of the 18th c. Not ident. or disapp.

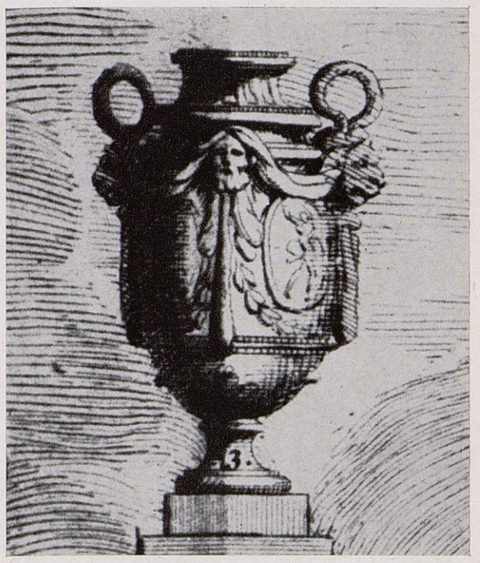
106*
Jérôme Bignon (1589-1656)

Undated Bust Marble H: 64
Attrib. to G. in the old *Descriptions* of Paris, among them Brice, *Descr.*, 1698, II, p. 47, who states that the likeness was thought to be perfect; yet the superficial treatment makes the attrib. doubtful. J. Bignon had laid down in his last testament of 5 April 1656 (Min. Centr. Arch. Nat., Et. LXV, 38), that he wished to be interred in his parish, at St.-Nicolas. But it was not until 10 June 1667 that his two sons, Jérôme and Thierry, obtained permission for a family chapel (the second on the right of the choir) with the right "to put up there epitaphs, coats-of-arms or stained glass windows and to inter in the crypt . . . any persons, as appears right to them". (Thierry Bignon's Invent. a.d. 13 Feb. 1697, Min. Centr. Arch. Nat., Et. CII, 173.) The epitaph of the tomb, reprod. in Piganiol, *Descr.*, 1765, V, p. 309, states that the tomb in the chapel, dedicated to St. Jerome, had been erected by the two sons of the deceased (both died in 1697). Nivelon, 'Le Brun', p. 381, attribs. the design of this chapel to Le Brun and the sculptures inside to Tuby, which is not confirmed elsewhere. The bust was placed at the top of the monument, framed by the seated figures of Justice and Prudence. During the Revolution, Lenoir stored at the Mus. des Mon. fr., the bust and a bas-relief of St. Jerome penitent, which decor. the altar and which he also attrib. to G.; we cannot follow him in this. After the Revolution, the bust was returned to its original position and the bas-relief was enclosed in the base in place of the epitaph (Courajod, *Lenoir*, I, p. 95, 97, 194; *Arch. Mus. Mon. fr.*, I, 35; II, 390; III, 179, 266). Francastel, p. 68.



106

PARIS, CHURCH OF SAINT-NICOLAS-DU-CHARDONNET



107b

107 108
Two Vases with Decorations symbolising Force and Gentleness

Undated
a. *Marble*
Acc. to Ch. Perrault, Claude Perrault supplied the drawings for these vases, which were intended for Versailles Park, but probably never put in position; descr. by Ch. Perrault in his *Mémoires*, ed. Bonnefon, 1909, p. 111: "the first vase is decor. with a lion's skin, the head and tail of which form the handles; four of the main labours of Hercules are repr. on the four sides. 'Gentleness' is repres. by cupids, with garlands forming the handles. The three Graces and three other similar figures decor. the four sides of this vase". Francastel, p. 82. Whereabouts unknown.
b. *Bronze* H: ca. 32
The model for the first of these two vases appears in the *Galerie de Girardon*, II, 13*. Whereabouts unknown.

109*
Bust of Alexander

Undated Marble and bronze H: 97
The porphyry head of the bust of Alexander the Great had been bought in Greece, as an antique work by Praxiteles, for Cardinal Richelieu, whose niece, Mme. d'Aiguillon, is supposed to have offered it to G., to show her appreciation of the Cardinal's tomb (no. 38). G. added armour, in fact three different sets of armour, as he was not satisfied with his first attempt. This is reported in the *Mémoires du Duc de Luynes* (publ. by L. Dussieux and E. Soulié, 1860, II, p. 211–12), under the date of 16 Aug. 1738. But the Duchesse d'Aiguillon died five days after having signed the first agreement with the sculptor for Richelieu's tomb (no. 38) and cannot,



109

therefore, have seen the tomb completed; perhaps she had seen a preliminary design. The second contract was signed by her niece, also a Duchesse d'Aiguillon; but it seems hardly likely that this gift was offered to G. by her, seeing how reluctant she was to pay the sculptor.

G. added armour in green Egyptian marble and a cloak in gilded bronze to the antique bust. The armour was adorned by the image in profile of Jupiter Ammon, whose son Alexander was assumed to be. The bust was placed in G.'s gallery on a pedestal of pink fluted marble (*Galerie*, I, 2). It was exh. in the Salon of 1699, *Livret*, p. 12, and appears in G.'s Invent. a.d., no. 231, cf. F. Souchal, *GBA*, 1973², p. 67. Later it was bought by the Maréchal d'Estrées for 15,000 L.; after his death it was acquired by the King for 18,000 L. (*Mém. Duc de Luynes, ibid.* and Arch. Nat., O¹ 3312, fol. 145–6), and placed on the same pedestal in the Cabinet du Conseil, Versailles. In 1810 it was in the Palais des Tuileries, the base in the Trianon Gardens. It now stands again on its original pink pedestal in the Cabinet du Conseil (MR 61), cf. S. Hoog, 'Les sculptures du Grand Appartement du Roi', *Rev. du Louvre*, 1976, no. 3, p. 153–6.

VERSAILLES, PALACE



110a

110
Boileau (1636–1711)

Undated
a. Bust* Marble H: 90
Grosley, *Mém. inéd.*, I, p. 297 and the caption under A. de St.-Aubin's engraving* have made identification possible. G. was a close friend of Boileau and of other writers, e.g. La Fontaine and Racine (Dezallier, *Vie*, p. 217). The sitter's age makes it likely that the bust dates from 1684, the year he was rec. into the Acad. Grosley says that it belonged to a private coll. It was bought in 1802 by Lenoir from the Dumont family for the Mus. des Mon. fr. (Courajod, *Lenoir*, I, p. 169, 188; *Arch. Mus. Mon. fr.*, I, 288–90, 296; III, 190–1, 295). Francastel, p. 90.

PARIS, LOUVRE (MR 2181)



110a

Hébert, *Dict. Hist.*, 1767, I, p. 9 states that the Library of the Abbey of St.-Germain-des-Prés "had two very beautiful marble busts of the great Arnauld and of Boileau des Préaux in his youth", without naming the artist. Was this bust of Boileau (disapp.) also by Girardon, like the bust of Arnauld (no. 90)?

b. *Three Busts* Marble, terracotta and plaster
In G.'s studio at the time of his death, Invent. a.d., nos. 244, 280, 283, cf. Souchal, *GBA*, 1973², p. 89, 90, 94. Whereabouts unknown.

111*
Georges Mareschal, seigneur de Bièvres (1638–1736)

Undated Bust Marble 64 × 58
Famous surgeon, native of Calais, specialist in removing gallstones. In 1696, he was called in to assist Louis XIV's first surgeon, Félix; then, in 1703, to replace him. His competence and integrity brought him several royal favours: in 1706, he was made Maître d'Hôtel (Master of the Household), was ennobled in 1707 and, in 1723, received the ribbon of the Order of St.-Michel. Acc. to an oral family tradition the bust was ordered from G. by Maréschal himself, probably at the beginning of the 18th c., when he became famous. G.'s signature was engr. on the base. It appears in the Invent. a.d. of his son, Georges-Louis Mareschal, before the Parisian



111

notary Perret, dd. 15 Nov. 1747. Buried during the Revolution, the bust was brought to light again in ca. 1840; the broken base was replaced by the present ebony base. In style, it recalls the bust of Boileau. It now belongs to the Montéclain branch of the family. Exh. March–April 1936 in the Mus. des Arts Décoratifs, Paris, Exh. *Instruments et outils d'autrefois*, no. 1093.

PRIVATE COLLECTION

Several copies exist: (1) Terracotta, with the ribbon of the Order of St.-Michel (therefore after 1723), commissioned by the Mareschal de Bièvres family. (2) Stone, with the same decoration, at the Mus. Jacquemart-André at Châalis, *Catal.* no. 168 (there called: Chevalier de St.-Louis, attrib. to Coustou's workshop, H: 63).

112
Christ

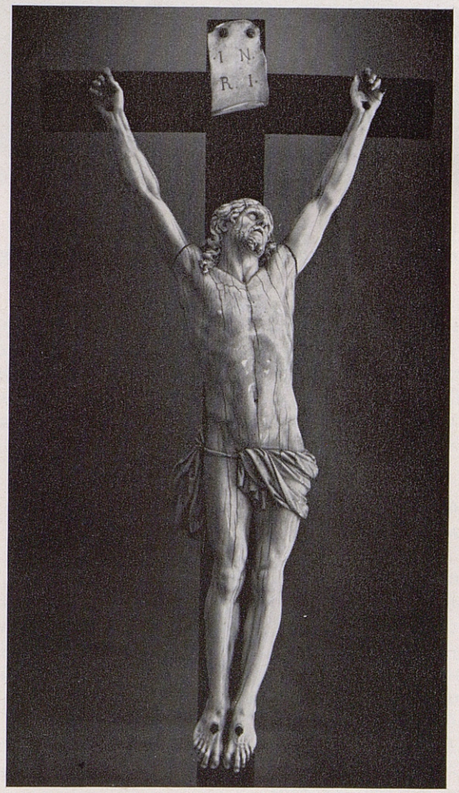
Undated Marble
When Le Lorrain (no. 42) exec. the tomb of Joseph Benoit, director of the Mint at Orléans, in the Church of St.-Pierre-le-Martois (c. 1720), he included the marble figure of a child, pointing to "a figure of Christ in marble by Girardon". cf. Dezallier, *Vie*, II, p. 299–300 (Life of Le Lorrain). Le Lorrain was a favourite pupil of G. Destroyed (?)

113*
Crucifix

Undated Ivory on Wooden Cross
Christ: 55 × 23; The Cross: H. 89
This crucifix belonged to Bossuet. A deed of gift drawn up by his heirs and preserved in a secret compartment in the foot of the cross, mentions that "the crucifix was made by 'le sieur Girardon François sculpteur' ". The "great ivory crucifix on its wooden cross in a gilded frame" in G.'s Invent. a.d., no. 103 is perhaps a replica of this work, cf. Souchal, *GBA*, 1973², p. 63.

Several ivory figures of Christ, attrib. to G., have come up in 19th c. sales; their authenticity cannot be verified.

PARIS, HÔTEL DE SOUBISE, MUSEE DE L'HISTOIRE DE FRANCE



113



Detail *113*

114
Two Models for Fountains

Undated Terracotta
Invent. a.d. of François-Antoine Vassé, 6 Feb. 1736 (Min. Centr. Arch. Nat., Et. CXIII, 344). One of these models is perhaps the terracotta* formerly in the Coll. Stroganoff, P. Leroux and Heim (78 × 30). Exh. in the Mus. des Arts Décoratifs, Paris: *Louis XIV, faste et décors*, 1960, no. 726 (attrib. to Girardon or B. Marsy); London, Heim Gall., *French Paintings and Sculptures of the 17th c.*, 1968, no. 49 (attrib. to Girardon).

PITTSBURGH, U.S.A., MUSEUM OF THE CARNEGIE INSTITUTE

WORKS BY GIRARDON INCLUDED IN HIS GALERIE AND HIS INVENT. A.D., NOT PREVIOUSLY LISTED

115
Louis XIV accompanied by two Figures of Victory

Undated Bas-relief Medallion White marble
Length of whole composition: 325; Diam. of medallion (without frame): 59. *Galerie*, I, 1*. The Invent. a.d. mentions, under no. 251, a bronze medallion of Louis XIV on a coloured marble background and under no. 271, a plaster medallion of Louis XIV, cf. Souchal, *GBA*, 1973², p. 91, 93. Whereabouts unknown.

116
Louis XIV

Undated Bust Bronze
Galerie, II, 1*. H: 70, acc. to the caption, which does not correspond to the height as shown by the engraver (53 cm. without, 64 cm. with base). In the Invent. a.d., under nos. 90, 95, 220, are listed two small busts in bronze and one in plaster, cf. Souchal, *GBA*, 1973², p. 61-2, 85. Whereabouts unknown.

An example in bronze is in the Louvre* (RF 3081: H: 55); the quality of the cast is too poor for it to have been part of G.'s *Galerie*.

117
The Grand Dauphin

Undated Bust Bronze
Galerie, II, 2*. A pendant to no. 116. H: 70 cm. acc. to the caption of the engr., which, however, does not correspond to the height of 48 cm. without, 62 cm. with base, as shown by the engraver. Whereabouts unknown.

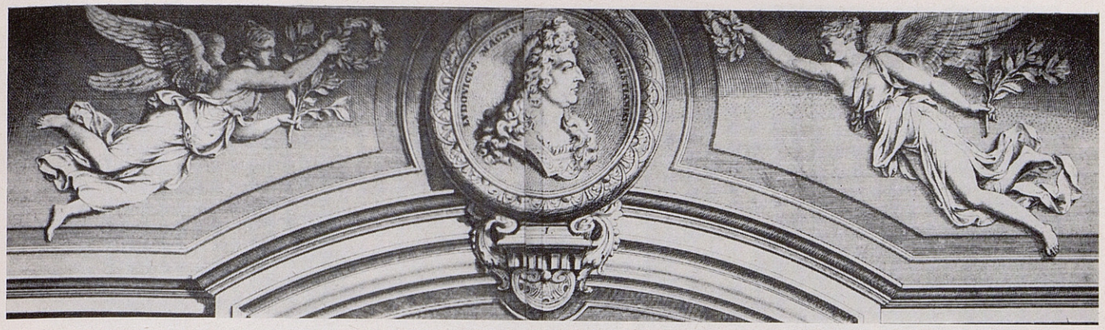
Numerous replicas of this model are known, e.g. Walters Art Gallery, Baltimore*; Frick Coll., New York (Inv. 15.2.64; H: 41) and in the Trade.

118
Ferdinand de Neufville de Villeroy, Bishop of Chartres

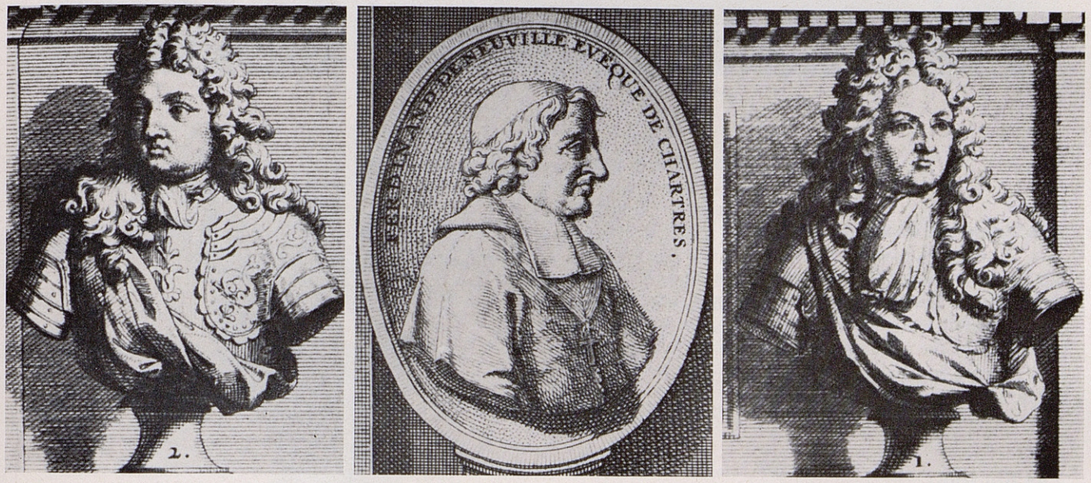
Undated Bust Bas-relief in oval Medallion
Galerie, VII, 4*. Probably no. 105 in the Invent. a.d., cf. Souchal, *GBA*, 1973², p. 64. Ferdinand was Bishop of Chartres from 1657 onwards. Whereabouts unknown.



114



115



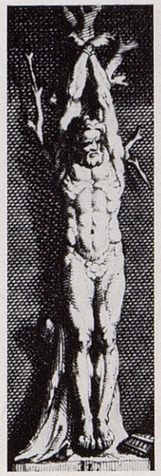
117 *118* *116*



117



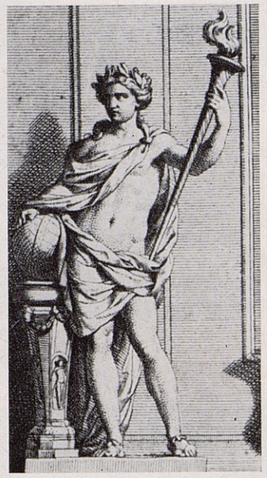
116



119



120



121



122

119
The Agony of Marsyas

Undated Model Terracotta H: ca. 84
Copied from the antique. *Galerie*, III, 31*. Invent. a.d. no. 51, then in Mariette Sale, Paris, 1775, no. 26. A small bronze, after the same model, but probably later, is in the Trade. cf. Souchal, *GBA*, 1973², p. 51–2. Whereabouts unknown.

120
The Rotator

Undated Model Terracotta H: ca. 35
Copied from the antique. *Galerie*, III, 31*. Invent. a.d. no. 178. cf. Souchal, *GBA*, 1973², p. 78. Whereabouts unknown.

121
Apollo

Undated Model Terracotta H: ca. 92
Galerie, III, 44*. The bronzed terracotta "Apollo, by M. Girardon" in the Invent. a.d. no. 159 does perhaps correspond with nos. 121 or 122. cf. Souchal, *GBA*, 1973², p. 75. Whereabouts unknown.

122
Apollo

Undated Model Terracotta H: ca. 72
Galerie, IV, 1*. Apollo holds a torch in his right hand, in his left a lyre resting on a vase. Coypel Sale, Paris, 1753, no. 208. A small bronze after this model (H: 69.5), is in Philadelphia, Mus. of Art*; another in the Trade*.



122¹



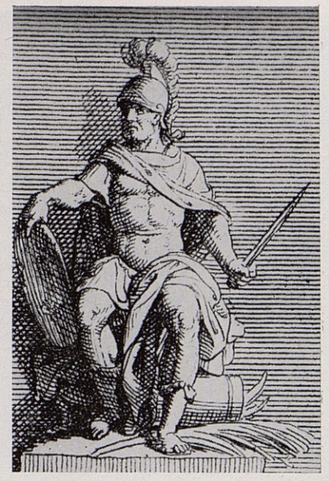
122²



126



124



125

123
Atlas holding up the Universe

Undated Small model Terracotta H: ca. 32
Galerie, IV, 41*; see also no. 9. Whereabouts unknown.

124
Marsyas

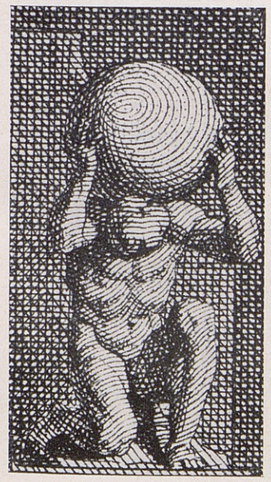
Undated Medallion Terracotta
Diam: ca. 46 (without frame)
Galerie, V, 5*. The Invent. of 1794 (An II) of the Académie Collections, mentions under no. 50 a "wax bas-relief by G. repr. Apollo flaying the satyr Marsyas", cf. A. Fontaine, *Coll. Acad.*, 1910, p. 144. Disappeared.

125 126
Mars* and *Bellona

Undated Models H: ca. 43 each
Galerie, V, 13**. Both seated and helmeted. Mars holds a sword and a shield, Bellona a burning torch. A wax model of Mars is mentioned in G.'s Invent. a.d. no. 145 and a wax model of Pallas in the List of G.'s possessions of 1713, cf. Souchal, *GBA*, 1973², p. 69. Whereabouts unknown.

127
Minerva

Undated Model Wax H: ca. 54
Standing, wearing a helmet and holding a lance, *Galerie*, VI, 27*. Invent. a.d. no. 52, cf. Souchal, *GBA*, 1973², p. 51–2. Whereabouts unknown.



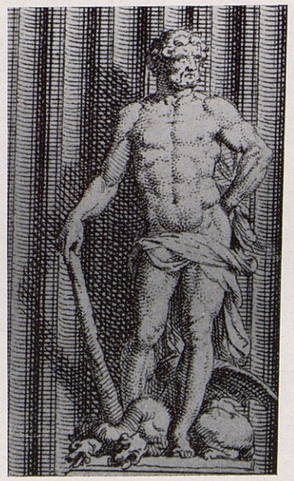
123



127



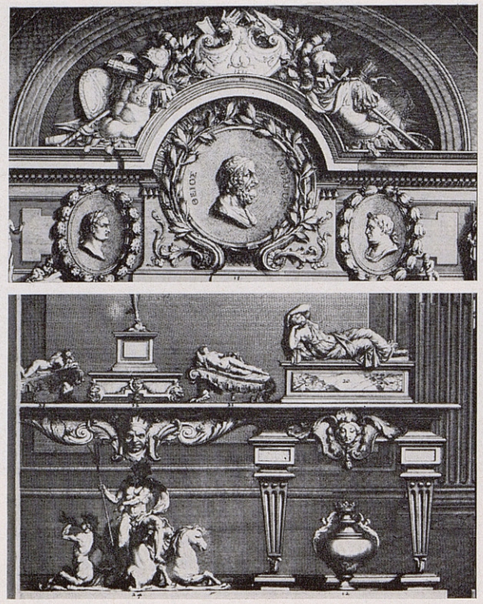
129



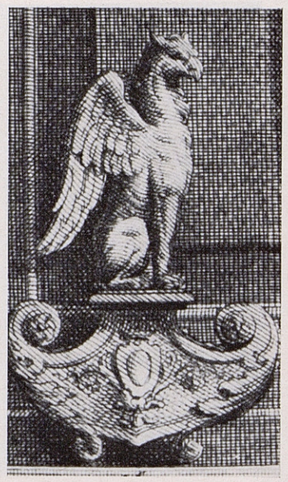
128



130



132 133



131

128
Hercules

Undated Model Wax H: ca. 48
Galerie, VI, 7*. Standing, leaning on a club and treading Hydra underfoot. Whereabouts unknown.

129
Saint John the Baptist

Undated Statuette Bronze H: ca. 35
Part of an ensemble of three statuettes, in the *Galerie*, VI, 4*, under the joint title 'Union of the Old and New Testaments', which included reductions of 'Christ' by F. Duquesnoy and 'Moses' by Michelangelo. The three statuettes were exh. in the Salon of 1699, *Livret*, p. 13. They reappear in G.'s Invent. a.d. no. 16, cf. Souchal, *GBA*, 1973², p. 38–9. Whereabouts unknown.

130
Two Candelabra in Classic Style

Undated H: ca. 227
Galerie, I, 3*. "Designed by F. Girardon". Whereabouts unknown.

131
Andiron

Undated Model H: ca. 65
Galerie, II, 16*. In the shape of a gryphon. Whereabouts unknown.

132
Roman Trophies

Undated
Galerie, IV, 17*. "Designed by F. Girardon"; used for the Castellan tomb (no. 43). Whereabouts unknown.

133
Table

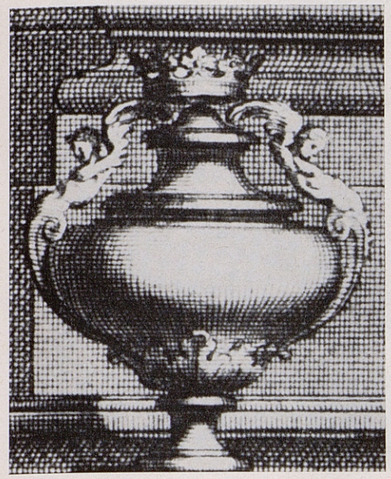
Undated Gilded Wood H: ca. 84
Galerie, VI, 2*. "Designed by F. Girardon". Whereabouts unknown.

134
Two Urns

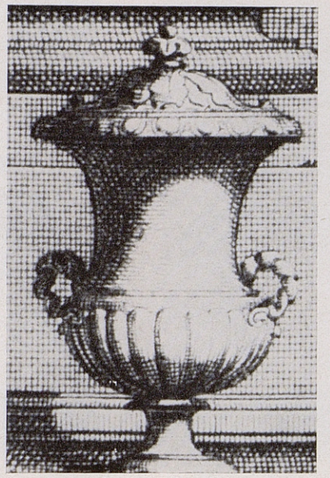
Undated Bronze H: ca. 40
Galerie, VI, 12.* "Designed by F. Girardon". Whereabouts unknown.

135
Two Vases

Undated Alabaster H: ca. 40
Galerie, VI, 17*. "Designed by F. Girardon". Whereabouts unknown.



134



135



137

136
Two Small Terms

Undated Wax
Invent. a.d. no. 58, cf. Souchal, *GBA*, 1973², p. 52. Not ident. or disapp.

137
Two Vases

Undated Bronze H: ca. 54
Invent. a.d. no. 169. Estim. 400 L. Probably the vases in the *Galerie*, V, 15*; Souchal, *GBA*, 1973², p. 78. Whereabouts unknown.

138
The Battle of Porus

Undated Bas-relief Gilded copper
Invent. a.d. no. 206. Possibly a work by G. connected with an episode in the life of Alexander. cf. Souchal, *GBA*, 1973², p. 82–3. Not ident. or disapp.

139
The Beheading of John the Baptist

Undated Bas-relief
a. Model Plaster
Invent. a.d. no. 271.
b. Medallion Marble
Invent. a.d. no. 217.
Possibly by G., cf. Souchal, *GBA*, 1973², p. 84, 93. Whereabouts unknown.

140
***Charles Perrault* (1623–1703)**

Undated Bust Plaster
Invent. a.d. no. 283. Possibly by G., cf. Souchal, *GBA*, 1973², p. 94. Not ident. or disapp.

GOBERT, Jean-Baptiste or Jean? (dates unknown)

Among the many artists bearing the name of Gobert, related or not, the 'Sculpteur du Roi' is difficult to identify. He was probably Jean-Baptiste, brother of Pierre G. (1662–1744, painter at the Royal Acad.); son of Jean G. II, also 'Sculpteur du Roi' (died before 1681), and grandson of Jean G. I, cabinet-maker and sculptor (active during the 1st half of the 17th c. in Fontainebleau). Jean-Baptiste G., sometimes called only 'Jean', who described himself as 'Peintre du Roi' or 'Maître Peintre', lived with his brother at the Place du Palais Royal and was still alive in 1723; cf. the notaries' deeds (publ. by Rambaud, I, p. 168; II, p. 283–6, 341, 451); Herluison (p. 159); E. Thoison ('Notes sur les artistes intéressant le Gâtinais', *RSBAD*, 1903, p. 99; 1906, p. 296).

An old, anonymous description of Versailles (Bibl. Versailles, Ms. 21) and a drawing of 'The Rotator' in the Tessin Coll. (Nat. Mus., Stockholm, THC 3757), mention J.-B. Gobert as the sculptor of the marble statue of the Rotator, on the parapet of the Parterre Nord at Versailles: certainly a mistake, as this copy of the antique Rotator is a documentated work by Foggini, dated 1694.

Bibliogr.: T-B, XIV, 1921, p. 278–80 (Vollmer).



Copenhagen 2[1]



3

1
Model for an Equestrian Statue of Louis XIV

1685 Bronzed plaster
Commissioned by the Duc de Richelieu for the reception of the King in his house at Rueil, near Paris. The model, intended to be cast in bronze, was placed above a grotto at Rueil and immediately aroused great interest (*Mercure*, Oct. 1685, p. 3–10; *Nicolas Tessin le Jeune, Relation de sa visite à Marly, Versailles, Clagny etc. en 1687*, Versailles, 1927). The King was mounted on a galloping horse, which was balanced so delicately on its hind legs that, acc. to the *Mercure* "touching it with one finger is sufficient to make it move". Latin inscriptions on the pedestal extolling the King triumphant, said that lightning appeared to strike from the King's hand. The bronze was never cast. Destroyed.

2
Equestrian Statuette of Louis XIV dressed à la Française

1689 Bronze H: 84
The 1707 Invent. of the King's bronzes (Arch. Nat., O[1] 1976[A], p. 861) describes a group by G. in the Cabinet des Médailles: "the King . . . wears a sash with a coat of mail over a French dress, he is booted and gloved, with pistols on the saddle-bow. The horse rears upon a rock". The Kunstakademiet in Copenhagen possesses a statuette* which conforms exactly to this descr., signed: LUDOVICUS MAGNUS. GOBERT FT 1689. Perhaps a reduction of the Rueil group. Another version at Fontainebleau*, unsigned and without the rock, comes from Maisons Laffite. cf. R. Josephson, 'M. Desjardins et ses monuments de Louis XIV', *RAAM*, Jan. 1928, p. 190; P. Vitry, 'Une statue équestre de Louis XIV par Gobert à Maisons Laffite', *BSHAF*, 1929, p. 165; H. Friis, *Rytterstatuens Historie i Europa*, Copenhagen, 1933, p. 273.

3*
Equestrian Statuette of Louis XIV as Imperator

1695 Bronze H: 84
Described in the 1707 Invent. of the King's bronzes (Arch. Nat., O[1] 1976[A], p. 861), in the Petite Galerie at Versailles: "The King, on a horse rearing upon a rock; in Roman armour, with a sash over the right shoulder which flutters behind his back, his right wrist on his hip . . . made by Gobert". Now at Munich, Residenz Museum, A636, cf. H. Weihrauch, *Die Bildwerke in Bronze und in anderen Metallen*, Munich, 1956, no. 282. The horse is similar to the one in the Copenhagen group but the rider's dress and attitude are different and he is older in appearance.

MUNICH, RESIDENZ MUSEUM



Fontainebleau 2[2]

4
Louis XIV crushing Envy

1690 Group White marble H: 81 Signed and dated
The group belonged to the King and was kept in the store. The invent. of 1707 (Arch. Nat., O[1] 1976[A], p. 48) described it thus:
"The King, standing, dressed as a Roman emperor, a coat over his shoulders, his left hand resting on the trunk of a column, the right hand on his hip. Envy, overthrown under his feet; the King puts his left foot on Envy's head . . . made by Gobert." The Comtesse de la Viévigne owned a similar group, but reversed, compared with the description of 1707. Was the group belonging to the Comtesse a copy after a reversed engraving? or did the author of this description make a mistake? This seems likely. On 20 Nov. 1868 she offered the group to the Royal Museums, but it was refused (Arch. Nat., O[3] 1416). Exh. Paris, 1888, 'L'Art fr. sous Louis XIV et XV', *Catal.* no. 75 bis; then owned by the Comtesse d'Yvon. Sale d'Yvon, 30 May 1892, *Catal.* no. 172 (ill.)*; sold for Frs. 9000 to the art dealer Stettiner. Whereabouts unknown.



4



GOY, Jean-Baptiste (1666–1738)

Descended from a family of painters. Son of Claude G. and Marguerite Caillou. Baptised 7 March 1666 at St.-Germain-l'Auxerrois; the painter Jean Nocret was his godfather. In 1680, Colbert authorized the director of the Acad. de France in Rome, Charles Errard, husband of Marie-Marguerite-Catherine G., to accept his brother-in-law, Jean-Baptiste, as a pensionnaire at the Acad. for 1683 (*Corr. Dir. Acad. Fr. Rome*, I, 97, 122–3). From 1687–91 he worked at the Bâtiments du Roi; in 1692 he finally abandoned sculpture for the priesthood. Doctor of the Theological Faculty, parish priest of the Church of Ste.-Marguerite in Paris from 1713 until his death on 18 Jan. 1738. Testament 26 Nov. 1736 (Min. Centr. Arch. Nat., Et. XXX, 448) and Invent. a.d. 22 Jan. 1738 (*ibid.*, Et. LXXXIX, 448). Anonymous portrait engr.*
Bibliogr.: Bibl. Nat. Ms., Fich. Laborde 12114; Mariette, *ABC*, II, p. 327; Piganiol, *Vers.-Marly*, II, p. 330 and *Descr.* 1765, V, p. 132–40; *NAAF*, 1880–1, p. 148. T–B, XIV, 1921, p. 455. For more detailed inform., see also numerous deeds in Min. Centr. Arch. Nat., Et. XXX, from 1686–1736.

1*
Marsyas and Olympus

Between 1680–84 Group Marble H: 147
Copied for Errard at his own expense by his brother-in-law in Rome, after the antique of the Palazzo Ludovisi, then sent as a present to Louis XIV (Invent. of 1684, *Corr. Dir. Acad. Fr. Rome*, I, p. 129, 139).



1



2

In Versailles at the Théâtre d'Eau (Piganiol, *Vers.-Marly*, 1701, p. 316); now in the Salle de Bal. The group repr. the satyr Marsyas seated on a rock, showing Olympus how to play a pan flute. Heavily restored. Drawings in Stockholm, THC 3724 and Berlin, Kunstbibliothek, Hdz 3599*; engr. by Thomassin, *Vers.*, p. 59.

VERSAILLES, PARK

2
The 'Sacrificator' of the Capitol

Between 1680–84 Statue Marble H: 138
Copied at the Acad. in Rome (*Corr. Dir. Acad. Fr. Rome*, I, p. 129). Sent to Marly for one of the Salles Vertes (Piganiol, *Vers.-Marly*, 1701, p. 385). Descr. in the 1722 Invent. (Arch. Nat., O[I] 1969[A], p. 153). Appears in a watercolour drawing of the Appartements Verts at Marly, Arch. Nat., O[I] 1472. Engr.* by Thomassin, *Vers.*, p. 11. Whereabouts unknown.

3
Faun playing the Flute



1

Between 1680–84 Marble
Copied in Rome after an antique in the Coll. Borghese; sent to France with a similar Faun, copied by Prou; both have disapp. (*Corr. Dir. Acad. Fr. Rome*, I, 130, 133). Hurtrelle (no. 9) and Raon made copies of the same antique for Versailles. Not ident. or disapp.

4
Reclining Figure after Michelangelo

1684 Statue Terracotta
Executed in Rome, probably after one of the reclining figures of the Medici tomb in San Lorenzo, Florence. Invent. of 1684 (*Corr. Dir. Acad. Fr. Rome*, I, 133). Not ident. or disapp.

5
Cleopatra or Ariadne Sleeping

1684 Statue Marble L: ca. 260
Copied after the antique at the Vatican, Invent. 1684 (*Corr. Dir. Acad. Fr. Rome*, I, p. 134). Sent to France; in the King's store until 1695, when Louis XIV offered it to the Grand Dauphin for Meudon, where it

was placed in the Bosquet des Courtes Queux. In 1698 it was in the Salle des Marronniers at Meudon (Arch. Nat., O[I] 1514,[103] O[I] 1966[2] and *Comptes*, IV, 117, 305, 481). Auctioned in 1795, but withdrawn and stored at the Mus. des Petits Augustins. Lost without trace (Arch. Nat., Q 88[141]). cf. P. Biver, *Hist. du Chât. de Meudon*, 1923, p. 200. Van Clève copied the same antique in 1684 for the Parterre d'Eau at Versailles, where it still stands. There has always been doubt about the subject. In the 17th c., the antique 'Ariadne' in the Vatican was often called 'Cleopatra', because of the snake curled around her arm. Not ident. or disapp.

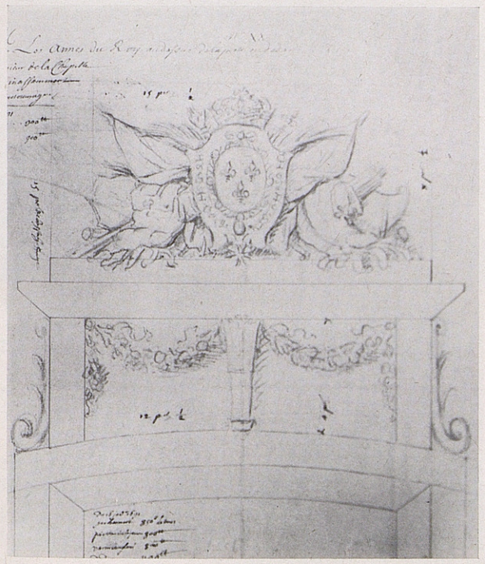
6
Two Ionic Pilaster Capitals

1687–88 Marble
Payment 280 L. (*Comptes*, II, 1176; III, 95). cf. André no. 1(*).

VERSAILLES, GRAND TRIANON

7
Coat-of-Arms of the King, at the Invalides

1691 Stone
Executed in collab. with Doisy as sopraporte for the entrance door of the Church (inside). Payment 700 L. (*Comptes*, III, 557; Arch. Nat., O[I] 1665[36–7]); drawing* in Bibl. Nat. Est., Hc 14, vol. II, Fol. ft. 3. The work was not accepted and had to be re-done by Van Clève. Not ident. or disapp.



7

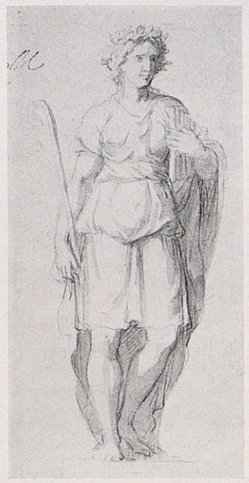
GRANIER, Pierre (1635–1715)

Born at Les Matelles, near Montpellier (Hérault). One of the most faithful pupils of Girardon. Received into the Acad. in 1685; in the same year married Marie Meusnier (Min. Centr. Arch. Nat., Et. LXII, 232, 19 Aug. 1685); six children, among them a son, Pierre-Charles, and a daughter, Marie-Anne, who married the sculptor François-Benoît Massou. At the time of his death, 6 Oct. 1715, he was living in the rue des Orties, Paris. Invent. a.d. 18 Oct. 1715, Min. Centr. Arch. Nat., Et. LIII, 176.

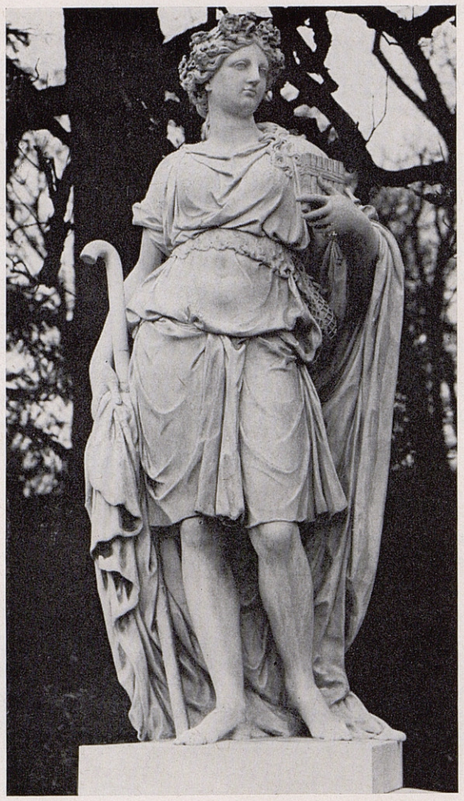
Bibliogr.: Bibl. Nat. Mss., Fich. Laborde nos. 31348–31354; Jal, p. 654; Herluison, p. 151, 163; P. Pascal, 'Un sculpt. du grand siècle: Pierre Granier, 1635–1715', *GBA*, 1896[2], p. 476 ff.; T-B, XIV, 1921, p. 517–8 (Kreplin).

1
Two Fathers of the Latin Church, for the Collège des Quatre-Nations

1671–77 Stone H: over life-size
Payment 1700 L. (Bibl. de l'Institut, Ms. M 368, fol. 191 and Arch. Nat., H[3] 2823–4, fol. 146). For the entablature of the central pavilion of the Collège des Quatre-Nations (Palais de l'Institut); two of 12 stone groups, cf. Desjardins no. 23*. Destroyed.



2



2

2*
The Pastoral Poem

1675–81 Statue Marble H: 230
Part of Le Brun's Grande Commande of 1674. Valuation 4500 L. in 1692 (Arch. Nat., O^1 1964[4]); payment 13,200 L. in 1694, incl. Bacchus (no. 11), the Term of Isocrates (no. 13) and two bas-reliefs for the Colonnade (no. 14c) (*Comptes*, I, 964, 1048, 1161, 1289; II, 335; III, 1004). After a drawing* by Le Brun in Versailles Museum (inv. 29797). The statue had been rough-hewn by Hérard (no. 9), who received 600 L. It stands on the ramp of the Parterre Nord. The 'Poem' is repres. as a young shepherdess, crowned with flowers, carrying a shepherd's crook, a scrip and a pan-flute. Engr. Thomassin, *Vers.*, p. 109 and Edelinck. Drawing in Bibl. Nat. Est., Fb 24, p. 34.

VERSAILLES, PARK

3
Four Models of Vases for Versailles Park

1676–80 Wax
Payment 1100 L., *Comptes*, I, 1161–2, 1282. To be cast in bronze. Not ident. or disapp.



4^1



4^{1c}



4^{1a}

5–9
WORK AT THE SOUTH WING, VERSAILLES PALACE

5
Trophies for the Balustrade of the Palace

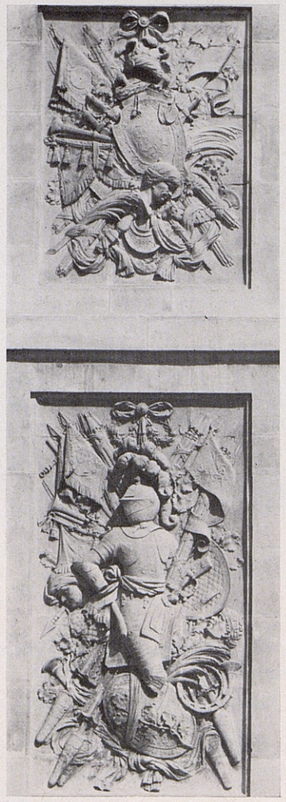
1680–83 Stone
Payment 300 L. to G. alone for three trophies; final payment of 1400 L. to G. and Collignon (no. 8) for four trophies (*Comptes*, II, 94, 137, 301) "pour la grande aile" (South Wing) of Versailles Palace. cf. André no. 6*. Destroyed.

6
Work at the Apartment of the Prince de La Roche-sur-Yon, Versailles Palace

1681–82
Payment 2465 L., *Comptes*, II, 172 (not specified). Destroyed.



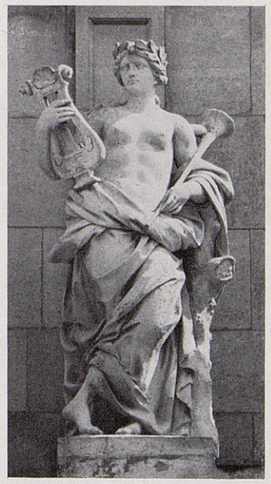
*4*II



*4*Ib



*4*Ib



7

7*
Poetry

1682 Statue Stone H: ca. 245
Identified in *Comptes*, II, 209; payment 490 L., together with three female heads (no. 8). On the cornice of the attic storey among 32 statues. Attribs: laurel crown, lyre, trumpet. cf. Souchal, 'Vers.', *GBA*, 1972[2], p. 92.

VERSAILLES, PALACE

8
Three Female Heads

1682 Stone
Payment at the same time as for 'Poetry' (no. 7); for the keystones in the bays of the garden façade of the South Wing. Many of the keystones have been replaced. Not identifiable.

VERSAILLES, PALACE

9
Four Vases

1682 Stone
For the balustrades of Versailles Palace. Payment 300 L., *Comptes*, II, 309. Destroyed.

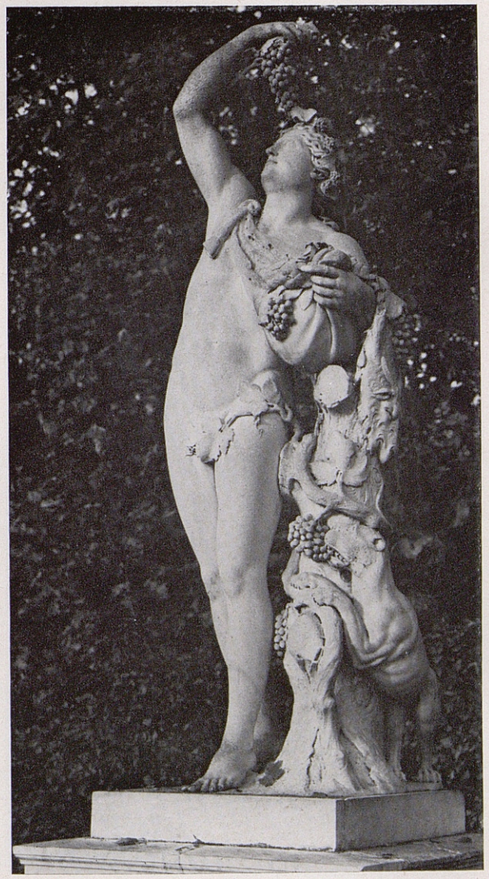
10
Louis XIV

1682–85 Bust Marble
Reception piece for the Acad. Royale. Plaster model accepted in 1682; marble received in 1685 (*P-V*, II, p. 224, 303). Exhibited in the Acad. (Guérin, *Descr. Acad.*, 1715, p. 28). The plaster model, also presented to the Acad., was already badly damaged in 1712 (Bibl. Ecole Beaux-Arts, ms. 36[1], Invent. des plâtres, no. 12). Not ident. or disapp.

11*
Bacchus

1684–88 Statue Marble H: 230
After an antique, formerly in the Medici Coll., now in the Louvre. G. first made "a model of the same size as the original in order to correct the faults of the antique". Valuation 4000 L. in 1692, Arch Nat., O[1] 1964[4]. Payment together with 'The Pastoral Poem' (no. 2), and a gratuity of 300 L. "in consideration of His Majesty's satisfaction with the figure" (*Comptes*, II, 439, 441, 625, 956, 991; III, 1004). The God stands naked, leaning on a vinestock, and holds above his head a bunch of grapes, taken from a bag slung around his neck; a panther on its hind-legs reaches for the grapes. Engr. by Thomassin, *Vers.*, p. 127. Drawing in Bibl. Nat. Est., Fb 25, p. 11. In the Parterre de Latone.

VERSAILLES, PARK



11

12
Work at the Fontaine de la Pyramide and the Bassin des Couronnes

1685
Payment 140 L. (*Comptes*, II, 609) "for dismantling and reassembling parts of the Fontaine de la Pyramide and des Couronnes in the Petit Parc". cf. Girardon no. 21; Le Hongre no. 23–4.

VERSAILLES, PARK

13*
Isocrates

1685–88 Term Marble H: 290
Payment together with 'The Pastoral Poem' (no. 2) and other sculptures (*Comptes*, II, 625, 991; III, 96, 1004). Valuation in 1692, 3200 L. (Arch. Nat., O^1 1964^4). The orator, a cloak covering his head, holds parchments in his hands. At the Rond-point des Philosophes. Engr. by Thomassin, *Vers.*, p. 174. Drawing in Bibl. Nat. Est., Fb 25, p. 83.

VERSAILLES, PARK



13



14b

14
Work at the Colonnade

1685–87 Marble
a. Two masks repr. a faun* and a dryad*
Payment 1192 L. *Comptes*, II, 625, 991. An annotated pen-drawing of the Colonnade gives the subjects of the 32 masks and their artists (Arch. Nat., Verst. d'Archit., Album LXIII, 45. cf. A. Marie, *Mansart et R. de Cotte*, p. 405–8).
b. (*) Two vases
c. Two bas-reliefs of children
Paid at the same time as the Pastoral Poem (no. 2) (*Comptes*, II, 991, 1176; III, 1004). In the spandrels of the arcades, repr. cupids playing or making music. For the complete series of 32 reliefs Coyzevox supplied 7 (no. 38b(*)), Le Conte 7 (no. 30c), Le Hongre 7 (no. 82c), Tuby 7, Mazière 2. Individual attributions are not possible.

VERSAILLES, PARK

15
Tomb of François de Guénégaud

1685–88 Marble and Stone
Contract 3 Nov. 1685 between the Prioress of St.-Nicolas of Pontoise and G., amounting to 1500 L. The monument consisted of a figure of Charity, seated, holding in her left hand a burning heart (replaced by a cross); surrounded by three children (H: of the group 194). There was also "a drapery, as



15

of linen, in the shape of a festoon", a death's-head with bones and a cypress-branch. Publ. by L. Lefèvre, 'Le Mausolée de François de Guénégaud . . .', in *Mém. de la Soc. hist. et archéol. de Pontoise*, I, XLVI, 1937, p. 41–53. The monument stood in the Church of the old Hôtel-Dieu and after demolition of the church, in the buildings of the new Hôtel-Dieu. Only the high relief group of 'Charity'* is extant.

PONTOISE (Val d'Oise), CHURCH OF ST.-MACLOU

16*
Three Children holding a Torch and Roses, for the Parterre d'Eau

1685–88 Group Bronze H: 130
One of the eight groups of children at the corners of the two bassins of the Parterre d'Eau. These groups have never been properly identified; a detailed investigation of the old sources reveals the following:

THE EIGHT GROUPS OF CHILDREN AT THE PARTERRE D'EAU

The models for these groups were done during 1685–87, by Van Clève; Dugoulon; Granier; Lespingola and Buirette together; Lespingola alone; Poultier; Laviron and P. Legros I together; Mazière. Payment for each group 1000 L. (*Comptes*, II, 367, 438, 621–6, 993, 1173, 1177, 1179, 1182, 1184; III, 92, 95). From 1687–90 they were cast in bronze by Aubry, Bonvallet, Roger and Taubin; payment 20,000 L. (*Comptes*, II, 995, 1184; III, 103, 292, 387–8, 431, 1047).

The River gods and goddesses and the nymphs reclining alongside the same two bassins are carefully listed in the old inventories and in all editions of Piganiol, *Vers.-Marly* and are all signed. The groups of



14a



14a



16

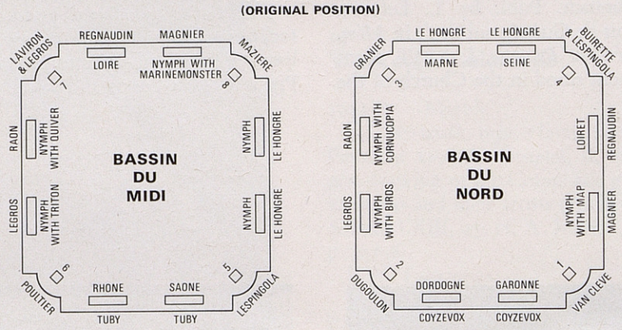
children, however, are not signed and the old sources omit the names of the artists. Only Thomassin, *Vers.*, gives four attributions, and the 'Estat des Ouvrages de sculpture . . . de Versailles', 1 Jan. 1694 (Arch. Nat., O^{1} 1790), lists the names of the artists, which are identical with those given in the *Comptes*; but neither list gives a description. In order to avoid errors (such as occur for instance in A. Marie, *Mansart et R. de Cotte*, p. 339–40) we must remember two factors:

I. The groups of children, the River gods and goddesses and the nymphs of the Parterre d'Eau are no longer in their original positions, which, however, we can reconstruct with the help of the Invents. of 1707 and 1722 (Arch. Nat., O^{1} 1976^{A}, p. 816–46 and O^{1} 1976^{B}); a Ms. from the beginning of the 18th c. (O^{1} 1790) also gives a description.

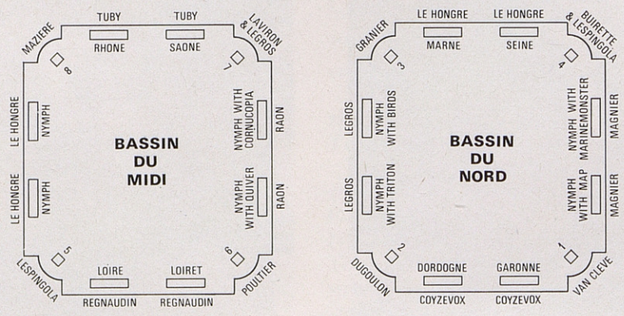
II. The method followed in describing the position of the groups differs in each of the inventories and has also to be reconstructed.

The sources prove that the groups remained in their original position at least until 1722; they also allow us to determine the position of all the bronze sculptures around the Parterre d'Eau. Combined with the attributions in the 'Estat' of 1694, this results in the following scheme:

PARTERRE D'EAU
(ORIGINAL POSITION)



PARTERRE D'EAU
(PRESENT POSITION)



CHATEAU

Therefore, Thomassin's four attributions are correct.

DESCRIPTIONS OF THE EIGHT GROUPS OF CHILDREN:

1. Van Clève: A kneeling child holding rushes. Two other children, standing, one with rushes and a shell, the other blowing into a shell. Engr. by Thomassin, *Vers.*, p. 171.
2. Dugoulon: One child lifting up a pigeon, a girl and a boy carrying shells and corals.
3. Granier: Two children holding garlands; a third with a flaming horn.
4. Lespingola (no. 14); Buirette (App., vol. II, p. 425): A child on a swan and a little girl, frightened by the swan; a little boy holding a crown over her head.
5. Lespingola (no. 15): A child kneeling on a dolphin; another, wearing a garland of shells, sets his foot on a dolphin, a third holds a crab. Engr. by Thomassin, *Vers.*, p. 172.
6. Poultier: A little girl, standing, looks at herself in a mirror; a little boy holds a bow; another boy kneeling on a dolphin, holds up a garland of flowers. Engr. by Thomassin, *Vers.*, p. 168.
7. Laviron (no. 11) and P. Legros I (no. 47): A child, seated, holding up a mirror; a little boy and girl, standing, holding garlands of flowers. Engr. by Thomassin, *Vers.*, p. 170.
8. Mazière: A child lifting up a bird; a second in the attitude of giving an order; a third, carrying a shell.

VERSAILLES, PARK

17
Work at the Palais Royal, Paris

1686–91
Payment 160 L. in 1686 together with work at the Hôtel de La Vallière (no. 18), and the Val de Grâce (no. 19), *Comptes*, II, 991. In 1691, 30 L., "for work . . . on the fireplace of the small apartment of Monsieur" (the King's brother), *Comptes*, III, 571. Not ident. or disapp.

18
Work at the Hôtel de La Vallière, Paris

1686
cf. no. 17. Not ident. or disapp.

19
Work at the Val de Grâce, Paris

1686
cf. no. 17. Not identifiable.



21

20
Ornamental Sculpture on the Sun-dial and the Bassin of the Samaritaine, at the Pont Neuf, Paris

1686 Stone
Payment 377 L. (*Comptes*, II, 1177). cf. F. Boucher, *Le Pont Neuf*, 1925. The water-pump, reconstructed several times, was destroyed in 1813. cf. Ph. Bertrand no. 32.

21
Restoration of Antiques

1686–87 Marble
Payment 1400 L. (*Comptes*, II, 991, 1176) for work on statues of Jupiter and Juno in Versailles Park. Jupiter is now in the Louvre, Juno in the Allée Royale. Drawing* of Jupiter in Bibl. Nat. Est., Fb 25, p. 26.

22*
Ino and Melicertes

1686–91 Group Marble H: 300
Payment 11,900 L. (*Comptes*, II, 991; III, 96, 853, 990; IV, 48, 188, 480, 619, 734, 964; V, 340, 431). Girardon (no. 64 f*) provided the model. In 1689 the group was still in G.'s studio; he took two more years to complete it (Arch. Nat., O^{1} 2772). Placed in the Demi-lune of the Bassin d'Apollon. In 1712 G. received an additional 280 L. "for the addition he made to the rock" (*Comptes*, V, 611). Ino, about to throw herself into the sea together



22

with her son, Melicertes, whom she seems to urge on. Drawing in Bibl. Nat. Est., Fb 26, p. 31. Several bronze reductions; one in the Kraemer Sale, Paris, 29 Apr. 1913, no. 117.

VERSAILLES, PARK

23
Capitals for the Grand Trianon

1687–88 Marble
Payment 1536 L. (*Comptes*, II, 1177; III, 95). Two capitals for free-standing columns, three pilaster capitals and two corner capitals on the exterior of the Palace. cf. André no. 11(*).

VERSAILLES, GRAND TRIANON

24–31
WORKS FOR THE DOME DES INVALIDES

24
Father of the Church

1690–91 Model Plaster
Assigned in 1691 to Hurtrelle (no. 29), Poultier, P. Legros I (no. 59), Cornu, Granier, Rayol and Mazière; for the interior of the Church, to stand on the piers supporting the cupola; sketch* in Coll. de Cotte, Bibl. Nat. Est., Hc 14, 2. According to the *Comptes*, some of the sculptors had begun work on the models: G. received 250 L., Legros received payments as from 1690 (*Comptes*, III, 539, 554). All these models were rejected. In 1699 the project was finally entrusted to Coyzevox (no. 64), Poultier, Mazeline and Tuby. Destroyed.



24

25
Virtue

1690–91 Statue Gilded lead H: 267
One of the four Theological Virtues decor. the lantern of the Dôme. Payment 452 L. (*Comptes*, III, 559; Félibien des Avaux, *Invalides*, p. 303). Melted down in 1812. cf. Bourdict no. 3*. Destroyed.

26
Metopes

1690 Stone
G. and Mazière did 20 of the 40 metopes on the frieze of the entablature, on the exterior of the church, between the ground and first floors (*Comptes*, III, 422; Bibl. Nat., Ms. fr. n.a. 22936, fol. 163 v°). The metopes, with warlike decor., were valued at 15 L. each. The 20 other metopes were by Barois (no. 10a(*)).

PARIS, DOME DES INVALIDES

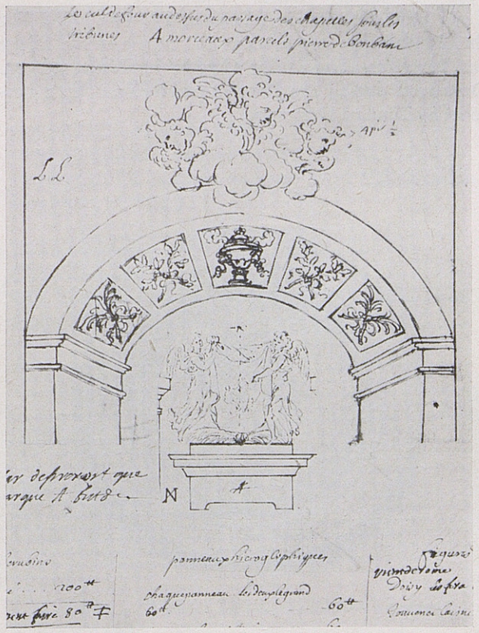
27
Child Angels sitting on either side of a Vase

1690 Half-reliefs Stone
Outside, above the twelve bays of the 2nd storey, carved by G., Barois (no. 10b(*)), Joly (no. 7) and Mazière. G. and Mazière made 4 of the 12 reliefs and rec. 1340 L. for this work and no. 26 (*Comptes*, IV, 422; Bibl. Nat., Ms. fr. n.a. 22936, fol. 163 v°; Félibien des Avaux, *Invalides*, p. 303).

PARIS, DOME DES INVALIDES

28
Angel carrying the Escutcheon of France

1691–92 Bas-relief Stone
For one of the four Culs-de-four under the cupola, above the entrances to the chapels. Lespingola (no. 28) and P. Legros I (no. 61) exec. the three other bas-reliefs. Sketch* in Coll. de Cotte, Bibl. Nat. Est., Hc 14, 2. Payment 850 L. (*Comptes*, III, 701; Arch. Nat., O^{1} 1665$^{32, 36–7, 70}$). On 5 April 1700, a commission consisting of N. Coustou, Coyzevox, Van Clève and Lespingola criticised the four bas-reliefs: the arm of G.'s angel was judged too big and the folds around the belt had to be done again (Arch. Nat., O^{1} 1665^{47}). But in 1701–06, a complete re-carving of the four reliefs was entrusted to a new team, and N. Coustou exec. the Angel carrying the Escutcheon (no. 33*). Destroyed.



28

29
Child Angels

1692–99 Bas-reliefs Stone
In collab. with Le Conte (no. 39), Barois (no. 10d(*)) and Mazière. They support the frames of the four painted panels in the cupola of the Chapel St.-Jérôme. Payment 2200 L. (*Comptes*, III, 703, 845; IV, 473; Arch. Nat., O^{I} 1665^{36}).

PARIS, DOME DES INVALIDES

30
Two Angels

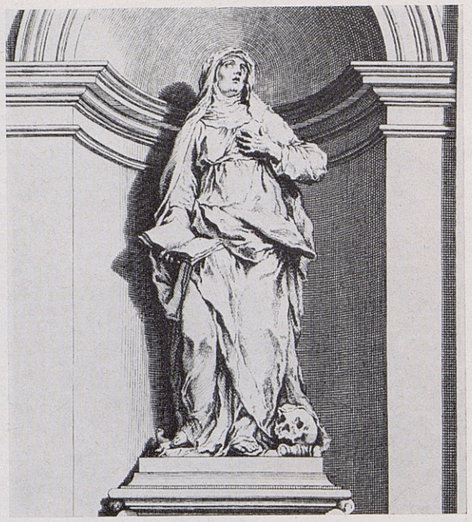
1692–99 Bas-relief Stone
By Granier and S. Slodtz, cf. N. Coustou no. 11b; for the original carved decor. in the cupola of the Dôme des Invalides (destroyed and replaced by a painted decor. in 1699). One angel, representing the New Testament, held a candelabra and a Paschal-candle; payment 1000 L. (*Comptes*, III, 845; IV, 329, 470, 612; Arch. Nat., O^{I} 1665^{32,36}). The other angel, repr. the Old Testament, held a Brazen Serpent; begun by Lespingola (no. 26), who received a first payment of 450 L.; 500 L. were paid to Granier and Slodtz (*Comptes* and Arch. Nat., *ibid.*). Destroyed.

31
Philippe-Auguste, King of France

1700 Medallion Stone Diam: 100
Total payment 400 L. (*Comptes*, IV, 612, 726). For the circular attic storey under the cupola of the Dôme des Invalides. Engr.* by Cochin in Pérau, pl. 44. Destroyed during the Revolution, replaced by a bas-relief by Taunay. Destroyed.



31



36

32
Ornaments at the Bassin de la Demi-lune des Vents, Marly

1697–98 Lead
a. *Two masks of marine monsters*
b. *Two heads of winds*
Payment 512 L. in 1705 (*Comptes*, IV, 187, 337; Arch. Nat., O^{I} 2775^{5}). cf. Barois, no. 12*. The Bassin was replaced by a lawn. Destroyed.

33
Decoration for the Pièce des Vents, Marly

1703 Gilded Lead
a. *Two Tritons carrying fishes* H: ca. 200
b. *Shells, Heads of monsters and Winds*
For the lower part of the Rivière at Marly. In collab. with Poultier, Poirier, Thierry, J.-L. Lemoyne (no. 10), J. Desjardins, Guyot, Voiriot; cf. N. Coustou no. 43*. Payment 5560 L. (*Comptes*, IV, 964, 1074; Arch. Nat., O^{I} 1465^{401}). Destroyed.

34
Vase for the Park at Marly

1703 Marble
Payment 1050 L. (*Comptes*, IV, 963–4, 1072). Pendant by Mazière. Not ident. or disapp.

35
Christ on the Cross

1704
Exhibited in the Salon of 1704, *Livret*, p. 32. Not ident. or disapp.

36
Saint Paula, for the Dôme des Invalides

1705 Statue Plaster H: 285
Payment 700 L. (*Comptes*, IV, 1177; V, 348; wrongly under 'Garnier'; all the *Descriptions* of the Invalides and of Paris have 'Granier'). In a niche of the Chapel of St.-Jérôme. Sketch in the Coll. de Cotte (Bibl. Nat. Est., Hc 14, 2). Engr.* by Cochin in Pérau, pl. 104. Replaced under Louis XV with a marble statue by Allegrain (same subject), cf. C. Dreyfus, 'Les statues du Dôme des Inval. au XVIIIe s.', *BSHAF*, 1908. Destroyed.



39

37
Great Baldachin for the Bains d'Apollon, Versailles

1705–07 Lead and tin
With a team. cf. Bourdict no. 6, P. Bertrand no. 12* and app. vol. II, p. 423; *Comptes*, V, 538. Destroyed.

38
Statue of Prudence, for Versailles Chapel

1707 Models Wax and terracotta
For the balustrade of the roof. The models were not accepted. (Mém., Arch. Nat., O^{I} 1784). Destroyed.

39*
Justice

1707–11 Statue Stone H: ca. 250
On the balustrade of the Chapel roof at Versailles Palace. Attributes: fasces and a pair of scales. Payment 1000 L. (*Comptes*, V, 124, 526).

VERSAILLES PALACE, CHAPEL

SCULPTURES FOUND IN THE ARTIST'S STUDIO AFTER HIS DEATH
(Invent a.d.; see Biography)

Virgin
Oval Medallion White marble H: 80
In a gilded frame. Valuation 30 L. Not ident. or disapp.

Three portraits of Louis XIV
Oval Medallions White marble
a. H: 50 Pendant to a portrait of the Queen. Valuation 20 L.
b. H: 64
c. H: 80. Valuation 40 L., together with b.
Not ident. or disapp.

Portrait of Queen Marie-Thérèse
Oval Medallion White marble H: 50
Pendant to the portrait of Louis XIV. Valuation 20 L. Not ident. or disapp.

Portrait of Monsieur (the King's brother)
Oval Medallion White marble
Gilt frame 'à cordon'. Valuation 15 L. Not ident. or disapp.

Hippocrates and *Galen*
Two Circular Medallions White marble Diam: 32
In a gilt frame 'à cordon'. Valuation 18 L. Not ident. or disapp.

Apollo and *Woman*
Two Busts Bronzed plaster
Valuation 6 L. Not ident. or disapp.

Wrestlers
a. Group Bronzed terracotta on marble stand
Valuation 50 L.
b. Group Bronzed plaster
Valuation 12 L.
Not ident. or disapp.

GRETTEPIN (dates unknown)

From 1705–13 G. worked at the Invalides and at Versailles. On 23 Sept. 1717, he was granted leave by the Duc d'Antin to follow his profession as "architect and sculptor" in Holland "for as long as the King allowed" (*NAAF*, 1878, p. 19). He is never mentioned again.
Bibliogr.: T-B, XV, 1922, p. 4.

1
Ornaments for Twelve Pedestals

1706 Stone
In collab. with Simony. Payment 1000 L. (*Comptes*, V, 35). These pedestals for plaster statues in the 12 niches of the round chapels are flanked by two volutes with acanthus decoration.

PARIS, DOME DES INVALIDES

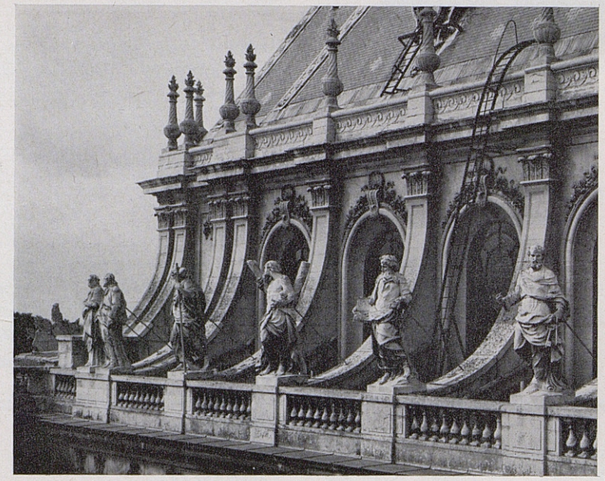
2
Unspecified Work at the Invalides

1705–08
Payment of 1000 L. in 1705 to G. and Simony "for their work in stone and wood" (*Comptes*, IV, 1177). In 1708, payment of 800 L. to G. alone (*Comptes*, V, 234). Not ident. or disapp.

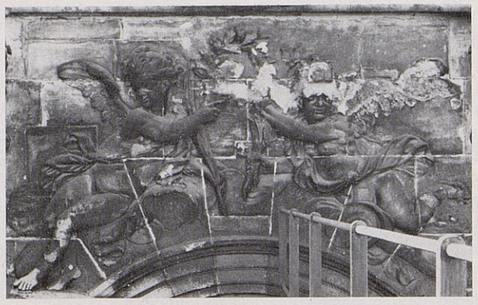
3
Ornaments on the Bases of the Tribune Columns

1707 Stone
In collab. with a team, cf. Defer. no. 5b. Payment 14,367 L. (Arch. Nat., O^1 1784).

VERSAILLES PALACE, CHAPEL



5a



4

4*
Angels holding Palm-branches

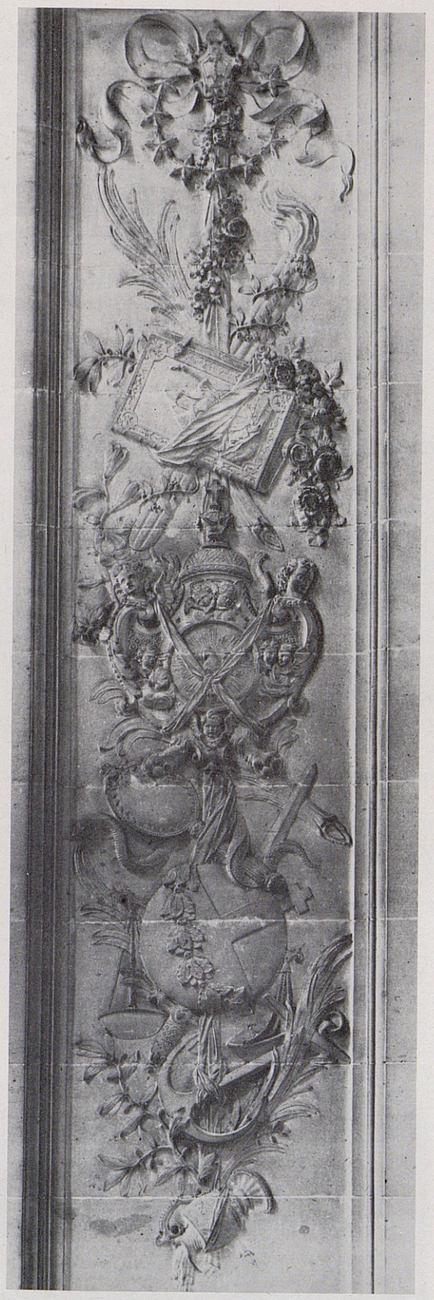
1708 Bas-relief Stone 420 × 324
The relief, on the exterior of the North wall, half-hidden by a building and heavily restored, repr. two young angels seated on clouds, holding a laurel crown and palm and laurel branches. Mém., Arch. Nat., O^1 1784 for work valued at 1000 L., paid in 1708 and 1710 (*Comptes*, V, 216, 321).

VERSAILLES PALACE, CHAPEL

5
Ornaments on the upper Parts of the Chapel

1708 Stone
Work of a team (among others, Monthéan, Varin, Martin, and Voirjot); payment 36,239 L. (Mém., Arch. Nat., O^1 1784).

a.(*) Outside: the torchères on the edge of the roof, the capitals on the attic storey and the consoles and festoons of the attic windows.



6a



6b

b. Inside: the window frames, the mosaic ornaments on the bases of the Tribune pilasters, the intertwined flat mouldings on the columns.

VERSAILLES PALACE, CHAPEL



Detail *6b*

6
Two Ecclesiastical Trophies

1708–09 Stone
On the pillars of the nave and the side aisles of the ground floor. Each valued at 650 L. (Mém., Arch. Nat., O[I] 1784); payment in 1711 (*Comptes*, V, 528).
a.* Trophy relating to the Virtues of the Virgin
Motifs from the top downwards: A crown of stars, a book, a flaming torch, a tabernacle with the Holy Spirit, a mirror and a serpent, a globe, an anchor.
b.* Trophy relating to St. Michael
In the central cartouche, an archangel treading underfoot a demon. Above, a statuette of the Immaculate Conception with a glory; behind, a large wooden cross, entwined around it a snake with an apple in its mouth. In the lower part, a shield, a flaming sword and a flying dragon.

VERSAILLES PALACE, CHAPEL

7
Carvings on the Four Altars of the Chapels

1709 Wood
Total payment of 3354 L. to G., Simony and Bercher (*Comptes*, V, 347).

VERSAILLES PALACE, CHAPEL

8
Sculptures on the Vaults of the Aisles

1709–10 Stone
a. Sculpture on the transverse ribs of the arcades and vaults of the side-aisles by G. and an important team, incl. Offement, Tuby the Younger, Martin, D. Lefebvre (no. 9 b, c), Mazeline etc.; payment 27,530 L. Among the decorative motifs in the medallions on the arcades are several heads(*) (Mém., Arch. Nat., O[I] 1784; *Comptes*, V, 319).
b. Sculpture on the four pendentives of a small cupola by G. and Lemaire, payment 800 L. (Mém., Arch. Nat., O[I] 1784; *Comptes*, V, 320–1, 530).

VERSAILLES PALACE, CHAPEL

9
Ornaments in the Salon Bas of the Chapel

1710 Stone
a. Sculptures on the cornice and flat-moulding.
In collab. with a team, cf. André no. 13a. Payment 8702 L. (Arch. Nat., O[I] 1784; *Comptes*, V, 529).
b. Consoles, Trophies of Arms on the Arcades and Ionic Capitals.
In collab. with a team, cf. Charpentier no. 5(*); payment 3120 L. (*Comptes*, V, 529, 590).

VERSAILLES PALACE, CHAPEL

10
Capital in the Salon Haut of the Chapel

1710 Stone
Payment 340 L. for a capital of a column, sunk two-thirds into the wall (Mém., Arch. Nat., O[I] 1784).

VERSAILLES PALACE, CHAPEL



8a

11
Work at the South Wing

1713
a. Restoration of a statue on the corner of the South Wing, at the attic storey.
b. Two stone masks on the keystones of bays on the ground floor.
Payment 350 L., *Comptes*, V, 675.

VERSAILLES PALACE

GRIMAULT, Jacques (dates unknown)

In 1671, G. lived with Clérion and Lespingola in the Casa Sant' Onofrio, the first building occupied by the Acad. de France in Rome (cf. J. Bousquet, 'Les débuts de l'Académie de France à Rome', *BSHAF*, 1953, p. 126–38). His name is also quoted in the 'Invent. du mobilier et des travaux de l'Acad. de France à Rome' compiled in 1673 (cf. A. Castan, *RSBAD*, 1889, p. 96–100, 103, 108, 110, 115); he is also mentioned in Piganiol and Thomassin.
Bibliogr.: T-B, XV, 1922, p. 43.



3



Detail *3*

1
Copy of a Bas-relief on Trajan's Column

Before 1673 Marble H: 3 palms (250)
Composed of three figures of soldiers; listed in Invent. of 1673, see Biogr. Not ident. or disapp.

2
Bust of a Roman Senator

Before 1673 Model Terracotta H: 3 palms (250)
cf. *ibid.*: "after an antique torso to which have been added the parts which were missing, in order to make the figure complete". Not ident. or disapp.

3*
Vase after an antique

Before 1673 White marble H: ca. 160
Decor. with vine-branches and two masks; satyr heads* on the handles, cf. *ibid.* Placed on the second terrace of the Parterre de Latone, together with three others executed by the students at Rome. Piganiol, *Vers.-Marly*, 1701, p. 161; engr. by Thomassin, *Vers.*, no. 212. Drawing in Bibl. Nat. Est., Fb 25, p. 100.

VERSAILLES, PARK

4
Bust

Before 1673 Marble
cf. *ibid.* Not ident. or disapp.

HARDY, Jean (1653-1737)

Born in Nancy; we have no record of his formative years. His first known works were for the Prince de Condé, to whom he was sculptor in ordinary in 1681 (Fich. Laborde, Bibl. Nat. Ms., no. 33283). Presented himself to the Acad. 27 Feb. 1683; received 26 June 1688 (*P-V*, II, 241, 250, 347, 353, 362). As Sculpteur du Roi, he was very active, working especially on ornaments, vases, bassins and models, frequently with a team. From 1702–36, he maintained and repaired statues, busts and vases in marble and lead; restored sculptural ornaments on the façades of the Châteaux at Versailles, Fontainebleau and Ecouen; he was also one of the main 'rocailleurs' for the fountains in the parks at Marly, Versailles, Trianon and in the Tuileries—(numerous payments in *Comptes*, IV, V and in Arch. Nat., O^{I} 2216–2232 for this work, which is not incl. in the following catalogue). Remained unmarried; first testament 11 Sept. 1705 in favour of his brother Nicolas, goldsmith, and the children of his brother Claude, engraver. He was then living in Paris, rue Champfleury near St.-Germain-l'Auxerrois (Min. Centr. Arch. Nat., Et. XXIX, 283). In 1719, he lived mainly in Versailles, where on 15 July 1725, he drew up a second testament in favour of his nephews: Nicolas, sculptor in Amsterdam; François, goldsmith in Lille, and the children of his third nephew Nicolas, deceased, who had been an engraver at the Mint in Lille (Arch. des Yvelines, C 3125). Died at Versailles 14 Jan. 1737 in the parish of St.-Louis ('Scellés' in Arch. des Yvelines, 1D 123).

Bibliogr.: T-B, XVI, 1923, p. 35–6 (Müller).

1–6
WORK ON THE GREAT STAIRCASE FROM THE TERRACE AT CHANTILLY

1.* River, Child and Fish
2.* Acis
3.* Galatea
4.* River, Child and Fish
5.* Alphaeus
6.* Arethusa

1682–84 Groups Stone H: over life-size
These statues and groups decor. the fountains in the six vaulted niches built into the wall of the great staircase at the end of the terrace. Designed by Le Nôtre. Descr. in the *Mercure*, Sept. 1688, II, p. 297. (cf. G. Mâcon, *Les Arts dans la maison de Condé*, 1903, p. 30 and *Le Nôtre à Chantilly*, 1927, p. 28). The fees for these works are not known, as H. rec. numerous unspecified payments at Chantilly (Arch. Chantilly, series AB). Attribution to H. confirmed in a letter by Claude Richard, dd. 18 Nov. 1684. Much restored, especially the heads.

CHANTILLY, TERRACE

7
Model of a Triton and a Siren for the Bassin Sous le Dragon

1683–84 Plaster
In 1683, it was planned to decorate the retaining wall of the Bassin Sous le Dragon (later Bassin de Neptune)



1



2



3

with several groups illustrating marine subjects. Nine teams of sculptors submitted models of varying importance, hence the difference in the payments: Monnier and Carlier (no. 3): 200 L.; P. Legros I (no. 38b) and Massou: 500 L.; Van Clève and Laviron (no. 6): 500 L.; Lespingola (no. 10) and Clérion (no. 13): 500 L.; Caffieri, Légeret (no. 12) and Cotton (no. 2): 400 L.; Fontelle (no. 15c) and Mazière: 862 L.; Cornu (no. 9d): 600 L.; Hardy and Lespagnandelle (no. 33b): 586 L.; Houzeau (no. 61a) and Raon: 600 L. (*Comptes*, II, 278, 479). The subjects are not mentioned in the *Comptes* except for Houzeau and Raon's 'Amphitrite'. There was perhaps a corresponding group of 'Neptune'.

Finally, 200 L. were reserved in the *Comptes* of 1716 to be paid to Lespagnandelle (who had died 27 years earlier) and H. for their plaster group repr. "a triton and a woman together with a dragon and rushes" (Arch. Nat., O^{I} 2216, fol. 137, publ. by M. Furcy-Raynaud, 1910, p. 69). After an attempt, on 17 May 1685, to put the full-size models in position, the whole project was abandoned (cf. Dangeau's *Mémoires*). The new Bassin de Neptune did not receive its decoration until 1733–36, cf. A. Leclerc, *Le Bassin de Neptune à Vers.*, 1899; Nolhac, *Création*, p. 184. Destroyed.

8*
Vase

1684 Marble H: 195
In the old *Descriptions* (Piganiol, *Vers.-Marly*, 1701, p. 161; Mme. Jourdain, 'Remarques hist . . .', 1695; and the 'Corresp. des Beaux-Arts', Arch. Nat., O^{I} 1907^{A}, 11, Liste des sculpteurs) one of the vases in the Parterre de



8

Latone is attrib. to H.; its bas-relief repr. the child Mars riding in triumph in a chariot drawn by wolves, escorted by genies of war. The vase was a pendant to Prou's vase, illustr. the coronation of the god Mars as a child. H. rec. 3500 L. for this and another vase (no. 14) in the Allée royale (*Comptes*, II, 441, 623, 1132, 1177; III, 96, 1084). Valued 15 Aug. 1692 at 2500 L. (Arch. Nat., O^{I} 1964^{4}). Engr. by Thomassin, *Vers.*, p. 209. Drawing in Bibl. Nat. Est., Fb 25, p. 98.

VERSAILLES, PARK



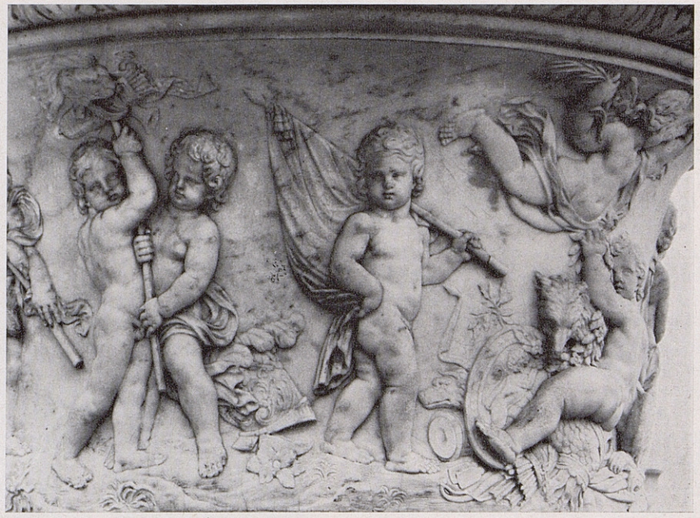
6



5



4



Detail 8

9
Carvings on the Fireplaces of the Petit Château at Chantilly

1685–86 Wood
Details in a Mém. of 1686 publ. by G. Mâcon, *Les Arts dans la maison de Condé*, 1903, p. 32 sq. These fireplaces in the various apartments of the Prince de Condé (antichambre, chambre, grand cabinet, petit cabinet, galerie, cabinet du bout de la galerie), were decor. with various arms, trophies, foliage, fleur-de-lis, heads of Diana etc. Payment 896 L. and 340 L., incl. no. 10. In 1722, a new decor. scheme was substituted. Destroyed.

10
Trophies of Arms at Chantilly

1685–86 Stone 130 × 260
Above the door to the apartment of the Prince de Condé; see no. 9. Destroyed.

11
Sphinx, Cartouche and Rock for Chantilly

1687
Payment 1115 L., cf. Mâcon, *op. cit.*, p. 54. Not ident. or disapp.

12
Repairs to Three Children in Marble and Six Busts at Chantilly

1687
Payment 1625 L., cf. Mâcon, *op. cit.*, p. 54. Not ident. or disapp.

13
Work for the Funeral Service of the Grand Condé

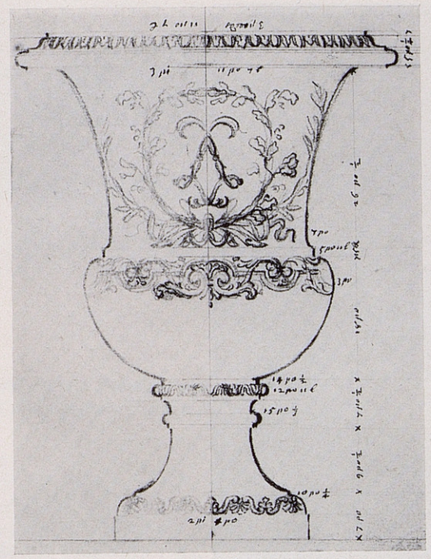
1687 Cardboard
Decor. of the pourtour of the choir of Notre-Dame, Paris in collab. with Cotton (no. 3*) and Regnaut. Destroyed.

14*
Vase for the Allée Royale

1687 Marble H: 200 not incl. the base
Decor. with a wreath of oak and laurel branches, framing intertwined L's, the King's cipher (effaced during the Revolution). Drawings in the Kunstbibliothek, Berlin Hdz 2282*, and in Bibl. Nat. Est., Fb 25, p. 108. Payment together with vase no. 8. Valued 15 Aug. 1692 at 1300 L, like A. Lefebvre's vase opposite (no. 2), Arch. Nat., O^{I} 1964^{4}. The attribution of the vases in the Allée royale is often erroneous, both in contemporary and in modern sources. A detailed investigation reveals the following:

On 31 Jan. 1687 Louvois compiled a list of 18 sculptors who were asked to carve vases for the Allée Royale (Arch. Nat., O^{I} 1907^{A}, 11). Hardouin-Mansart supplied 10 different designs for vases, each to be duplicated; two pairs were placed at the Orangerie (one pair by P. Legros I (no. 55(*)) and Robert, the other by Buirette (no. 11) and Raon). A third pair was put on either side of the demi-lune at the beginning of the Allée royale. The seven remaining pairs lined the Allée royale on either side, alternating with statues.

The exact position of these vases is recorded in the 'Estat général des . . . sculptures . . . de Versailles' dd. 1 Jan. 1694 (Arch. Nat., O^{I} 1790^{I}) and in Mme. Jourdain, 'Remarques hist.', 1695. This is confirmed by the valuation of 1692 (Arch. Nat., O^{I} 1964^{4}). They



14



14

remained in their original position until the first years of the 18th c. (1701–1707). Piganiol's attributions in *Vers.-Marly* are partly wrong, in the 1701, the 1707 and the later editions. Between 1701 and 1707 one pair of vases was trsf. to the Ile Royale: the descriptions in the Invent. of 1707, Arch. Nat., O^{I} 1976^{A} (which also contains erroneous attributions), show that this was the pair carved by Drouilly and de Melo. The position of the remaining 6 pairs was altered, and has remained so to the present day.

VERSAILLES, PARK

ORIGINAL POSITION

HERPIN	RUSTIC IMPLEMENTS 3000 L.	ROBERT
POULTIER	MOSAICS WITH FLEURS DE LIS 1300 L.	HERPIN
BAROIS	CORNUCOPIAS 1400 L.	RAYOL
DROUILLY	IVY BRANCHES 1400 L.	DE MELO
ARCIS	SUNFLOWERS 1800 L.	SLODTZ
VIGIER	PLAIN BODY 1200 L.	JOLY
DUGOULON	FLUTING WITH SUNFLOWERS 1500 L.	LEGERET
LEFEBVRE	THE KING'S CIPHER IN LAUREL LEAVES 1300 L.	HARDY

PRESENT POSITION
(Since 1701-07)

HERPIN		ROBERT
POULTIER		HERPIN
BAROIS		RAYOL
DUGOULON		LEGERET
ARCIS		SLODTZ
VIGIER		JOLY
LEFEBVRE		HARDY

14



16

15
Ionic Capital for Trianon

1687–88 Marble
Two ordinary and two corner capitals for pilasters, payment 606 L. (*Comptes*, II, 1177; III, 96). cf. André no. 11(*).

VERSAILLES, GRAND TRIANON

16*
Religion treading underfoot Idolatry

1688 Bas-relief Marble 86 × 77
Reception piece for the Acad., cf. Biogr. The plaster model, left to the Acad. by H., was already badly damaged in 1712 (Bibl. Ec. Beaux-Arts, Ms. 36, Inv. des plâtres, no. 16). Exh. at the Acad. in the 18th c. (Guérin & Dezallier, *Descr. Acad.*, p. 60, 134); since the 19th c. in the Louvre (MR 2729). Religion treads underfoot a man lying prostrate on a book, and a dragon clutching a serpent; Religion with a cross and a flame; at her side a child angel, holding the book of the Doctrine.

PARIS, LOUVRE

17
Sculptures on the Staircase of the Grand Château, Chantilly

1689
Payment 8030 L. Staircase built after Hardouin-Mansart's plans by the mason J. Lemaire under the direction of Daniel Gittard. cf. Mâcon, *op. cit.* (no. 9), p. 43. Destroyed.

18
Work at the Church of Chantilly

1691
Payments 2258 L. for sculptural work at the Château and the Church (Arch. de Chantilly, AB, 1691, art. 160). Not identifiable.

19
Sculptures at the Château de Chantilly

1691 Stone and plaster
Payments 5417 L. in several instalm. (Arch. de Chantilly, AB, 1690, fol. 128 and 1691, art. 159). Not ident. or disapp.

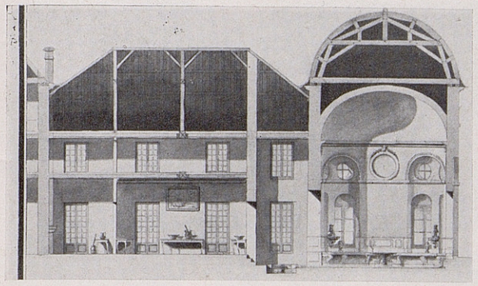
20
Two large Models for Fountains at Meudon

1691 Plaster
For the Marquis de Louvois; payment 250 L. The models consisted of "two tritons, 8 *pieds* each (260 cm.), and two shells of 5 *pieds* (162 cm.), supported by three consoles and two satyr masks in lead"; document publ. in *BSHAF*, 1921, p. 250. Destroyed.

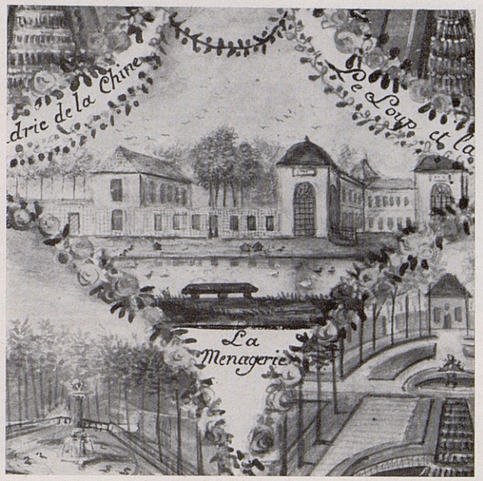
21
Sculpture in the Vault of the Chapel St.-Grégoire

1692–96 Stone
In collab. with N. Coustou (no. 11a(*)), Poirier and Poultier. Child angels supp. the large paintings in the vault, their frames and the trophies underneath.

PARIS, DOME DES INVALIDES



22a



22b

22
Work on the Fountains of the Laiterie and Ménagerie, Chantilly

1693
Payments 1300 L. (Arch. de Chantilly, AB, 1693, fol. 94, art. 128).

a. Acc. to Mérigot, *Promenades ou Itinéraires des Jardins de Chantilly*, 1791, p. 44–6, the Laiterie had a bassin in the courtyard, another long bassin in the second room and one in the salon, where four well carved rams-heads spouted jets of water into a central shell. Ground plan and cross-section of the Laiterie* preserved in Chantilly, Mus. Condé, fol. 84.

b. The Ménagerie was divided into several courtyards, each sheltering a particular kind of animal. Each courtyard had a fountain repr. an appropriate Fable by La Fontaine. Several views of the Ménagerie at Chantilly are preserved on cartes nos. 76–80, 111–5*, 121–5 of the Jeu de Cavagnole in the Mus. Condé, cf. E. de Ganay, 'Chantilly au XVIII[ème] s. d'après le jeu de Cavagnole du Mus. Condé', *RAAM*, 1928, p. 92–110.
Destroyed.

23
Sculpture for the Hôtel de Lorge, Paris

1697
cf. B. Jestaz, 'L'Hôtel de Lorge', in *BM*, 1971, p. 174. For the Hôtel of Guy de Durfort, comte de Lorge, maréchal de France, rue Neuve-St.-Augustin. Contract 18 July 1697 with the sculptors H. and Herpin, for 2370 L. (Min. Centr. Arch. Nat., Et. XXXVI, 287); the work, to be completed by the end of the following Nov., was carried out during the last phase of the reconstruction of the central building and the restoration of the wings under the direction of Hardouin-Mansart and J. Gabriel V. A drawing in the Coll. Tessin, Stockholm, THC 3181*, and engrs. in Mariette, *Arch. Fr.*, I, pl. 85–6 enable us partly to reconstruct the appearance of these sculptures, which have disappeared together with the Hôtel. Acc. to the contract they were:

a. *On the road side of the main entrance*: on the arched cornice, breastplates, bucklers, insignia and trophies; in the tympanum, a medallion with inscription, surrounded by helmets and trophies of arms; above it a lion-head and garlands; on each pillar flanking the door, two great consoles. On the wooden gate itself, the coat-of-arms of the maréchal, trophies and various decorations.

b. *Four consoles, two masks and two helmets*, above the dormer windows of the wings giving on to the road.

c. *Four large consoles*, under the balconies giving on to the two courtyards.

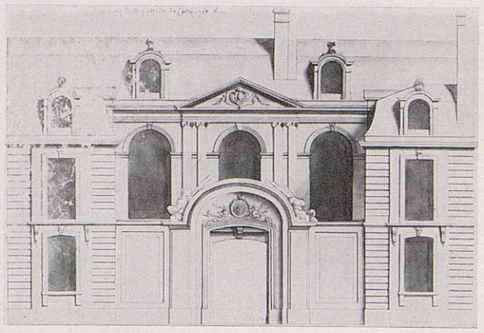
d. *Twelve Corinthian pilaster capitals* on the second floor; *four pilaster capitals* at the attic.

e. *Eight heads on the keystones*, above the windows on the first floor.

f. *Sculptures on the two pediments*: one, in the great courtyard, bearing the coat-of-arms of the Comte de Lorge; the other, in the small courtyard, probably decorated with children seated on trophies; two large vases and a lead vase above the dormer window.

g. *Plumed helmets* on the six dormer windows.

h. *The cornice of the Maréchal's great cabinet*, plaster and stucco. Acc. to a Descr. from 1713, this cornice was decor. with a frieze of children.
Destroyed.



23

24–29
WORK AT MEUDON

24
Work on the Fontaines des Sept Jets, Meudon Park

1698–99
a. *Rocaille*
In collab. with Drouard, H. worked on these cascades, designed by Hardouin-Mansart.
b. *Two lead masks*, payment 300 L. (*Comptes*, IV, 407).
c. *Four groups of rushes* Lead Payment 316 L., incl. no. 26 (*Comptes*, IV, 479).
d. *Shells* Lead
Mém. des Rocailles by Hardy, 13 June & 1 July 1698, fee 10,960 L. (Arch. Nat., O^1 1518^{48-9}; *Comptes*, IV, 407, 479, 545).
Destroyed.

25
Decoration of the Fontaine de l'Artelon, Meudon Park

1698–1700
Fountain in the lower gardens of the Château. For the decor. see P. Biver, *Meudon*, p. 202 sq. H. did:
a. *Seven rocaille vases, seven shells and four consoles*, with iron armatures exec. by Alexis Fordrin (*Comptes*, IV, 405). H. rec. 1173 L., 356 L. and 800 L. (*Comptes*, IV, 675, 792, 801).
b. *Model for a group of children* Plaster
cf. Flamen no. 43.
Probably destroyed.

26
Stoup for the Chapel at Meudon

1699 White marble
Delivered in 1699; payment (incl. no. 24c) 316 L. (*Comptes*, IV, 479); for the Chapel which was destroyed when Hardouin-Mansart built a new one in 1701–04. Destroyed.

27
Model for the Mantelpiece in the Cabinet of the Dauphin at Meudon

1699
Lespingola (no. 30) submitted a small model, which H. enlarged, adding ornaments in collab. with Carlier (no. 13b); payment 100 L. (*Comptes*, IV, 479). The marble work for this sumptuous mantelpiece was by Deschamps and Dezaigre, the bronzes by Sautray, J. Desjardins, Boulle, Le Blond, Le Pileur and Nècre; cost over 8000 L., cf. Biver, *Meudon*, p. 152–4. Destroyed.

28
Unspecified Work in the Anti-chamber of the Dauphin at Meudon

1699
Payment 800 L. (*Comptes*, IV, 525). Destroyed.

29
Work on Cornices in the Château de Meudon

1699–1700
In the course of modification to the old apartments of the Marquis de Louvois commissioned by the Dauphin:
a. *In the bedchamber of the Dauphin* 1699 Plaster
Payment 507 L. (*Comptes*, IV, 545).
b. *In the Chamber of the King* 1699
207 L. paid to H. for having repaired 'sur le blanc' the cornice in the King's chamber and other works (*Comptes*, IV, 545).
c. *In the anti-chamber of the Princesse de Conti*
1700–01 Plaster
Payment 800 L., then 164 L. for repairs 'sur le blanc' (*Comptes*, IV, 676, 792).
Destroyed.

30
Cornice at Trianon

1700 Stucco and plaster
Payment of 78 L. "for the ornaments he made on the cornices in the garderobes of the King's apartment" (*Comptes*, IV, 592). In that year, the wall between the King's chamber and anti-chamber in the left wing of the Palace was demolished and replaced by two Corinthian columns, thereby necessitating adjustments to the old cornices by Jouvenet (no. 45), Barois (no. 7) and Mazeline. The cornice in the King's chamber was repaired by J.-L. Lemoyne (no. 6). The new cornice in the antichamber was carved by Jouvenet (no. 72).

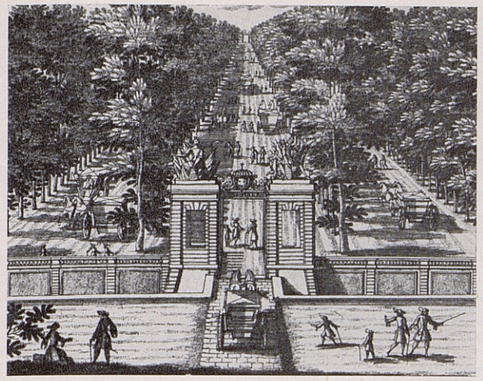
VERSAILLES, GRAND TRIANON

31
Work at the Château d'Ecouen

1700
Payment 1529 L. to H. "for all his sculptural marble work on the statues of the Château d'Ecouen during 1700" (Arch. de Chantilly, AB, fol. 508, 523). Perhaps these were only repairs. The Château d'Ecouen belonged to the family de Condé from 1632–1793. Not ident. or disapp.

32
Trophies for a Gateway at the Cours-la-Reine, Paris

1701 Stone
In collab. with Poirier, payment 720 L. (*Comptes*, IV, 734, 852, 963). Placed on the piers of one of the gateways at the end of the Cours; they replaced older trophies



32

visible in an engr. by I. Silvestre. The trophies by H. and Poirier appear in a later engr.* by Aveline (Bibl. Nat. Est., Va 278, IX). They were 'humanised' armours on trophies, one of them accompanied by a cupid. Destroyed.

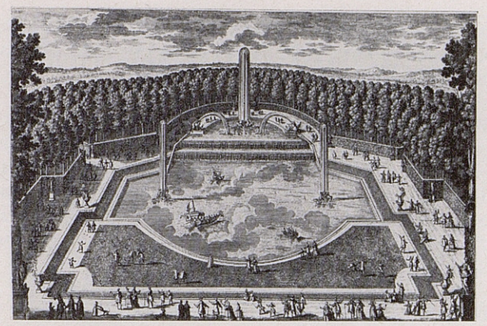
33
Frieze of Children in the Salon de l'Oeil-de-Boeuf

1701 Stucco, gilded
cf. Flamen no. 46a(*).

VERSAILLES, PALACE

34
Work for the Place Louis-le-Grand (Place Vendôme)

In the Invent. a.d. of the sculptor J. Poultier (Min. Centr. Arch. Nat., Et. II, 54, publ. in M. Rambaud, II, p. 518) is a note signed by H., Herpin and Poultier, dd. 8 Feb. 1704, listing all the works done for the



36a

Place Louis-le-Grand and for Chaillot. We know that Poultier was responsible for sculptural ornaments in the Place Louis-le-Grand done in 1701 (capitals, sculpture on pediments, window-frames), cf. G. Brice, *Descr.*, 1725, I, 307 and other *Descriptions*. He probably collab. with H. and Herpin.

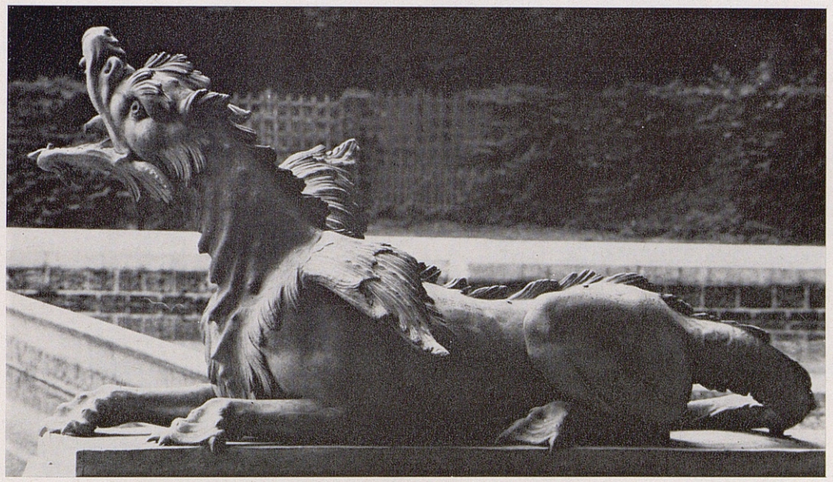
PARIS, PLACE VENDOME

35
Models for the Cascade at Trianon

1701 Clay
Payments 310 L. to H. and Lespingola (no. 37); 113 L. to H. alone (*Comptes*, IV, 708, 735). Not ident. or disapp.

36
Sculptures at the Bassin du Plat-fond at Trianon

1702 Gilded metal
cf. F. Gébelin, 'Les Fontaines de plomb du Grand Trianon', *BSHAF*, 1936, p. 106–7. The models were paid for on 19 Feb. and 19 March 1702 (Arch. Nat., O^1 2195, fol. 56). The work was completed and gilded



36b

in July 1702 (*Comptes*, IV, 827). An engr. by Mariette shows the appearance of the Bassin du Plat-fond with its ancient decoration.

a. *Four large ewers* Lead
By H. and Poirier, acc. to Piganiol (*Vers.-Marly*, 1707, p. 383). The handles were decor. with a Bacchante (cf. Mém. of Bailly for the gilding of the leads at Trianon, 1743, in Arch. Nat., O^{I} 1874^{2}). Shown in an engr. of the Bassin du Plat-fond* (Bibl. Nat. Est., Va 78f). In the *Cicerone de Versailles*, 1804, they were no longer recorded. Whereabouts unknown.

b.* Two dragons
By H. alone, cf. Piganiol, *ibid.* Much restored.

VERSAILLES, PARK OF THE GRAND TRIANON

37
Eight Sphinxes and eight Groups of Children for Marly

1701–03 Lead, gilded
Sphinx: 48 × 151; Children: H: 134
On the terrace of the Pavillon royal. In collab. with N. Coustou, who also supplied the models (no. 28*) and Lespingola (no. 39a), *Comptes*, IV, 1073. Detailed descr. in 'Invent. des plombs' (Arch. Nat., O^{I} 1968^{5}, p. 223–30). The drawings of several of the sphinxes are in Stockholm, Nat. Mus., THC 7137*, 8612*–3*; also those of three groups of children, THC 7138*, 7151*, publ. by B. Rosasco, 'New Docs. and drawings concerning lost statues from the Chât. of Marly', *Metrop. Mus. Journal*, v. 10, 1975, p. 86–9. Frémin at La Granja (nos. 158–67) was greatly influenced by these groups. Destroyed.

38
Shepherds and Shepherdesses for Marly

1702–4 Two groups Lead, gilded 227 × 390
On either side of the staircase leading from the Pavillon royal towards the Gerbes. In collab. with N. Coustou (nos. 31–2*) and Lespingola (no. 39b), *Comptes*, IV, 965, 1073. Detailed descr. in 'Invent. des plombs' (Arch. Nat., O^{I} 1968^{5}, p. 210–2). Destroyed.

39
Corinthian Capitals

1702 Stone
In collab. with François (nos. 19 b, c). Payment 3060 L. (Etat des payements, Arch. Nat., O^{I} 1784).

VERSAILLES PALACE, CHAPEL

40
Sketches and Models for the Banisters and Staircases of the Ménagerie, Versailles

1702
Payment 325 L. (*Comptes*, IV, 828). Two sketches* for the banisters in Arch. Nat., O^{I} 1805^{254}. Destroyed.

41
Work at Chaillot

ca. 1702–03 (?)
cf. Invent. a.d. of the sculptor J. Poultier, no. 34 above. Perhaps the work at the Convent of la Visitation at Chaillot, exec. in 1702–03 under the direction of Jacques Gabriel V and partly financed by the Maréchal de Lorge and his family, benefactors of the convent, which no longer exists. Not ident. or disapp.

42
Work at the Cascade at Trianon

1702–04
In collab. with a team, see L. Garnier (no. 6(*)).

VERSAILLES, GRAND TRIANON GARDENS

43
Corinthian Capitals for the Chapel at Meudon

1702–04 Stone
For the Chapel of the Dauphin, designed by Hardouin-Mansart. The valuations in Lespingola's, Jouvenet's and H.'s mémoires in 1702 amounted to 12,519 L., Arch. Nat., O^{I} 1518 (57). In 1702, Lespingola (no. 40) and H. rec. 4500 L.; François and H. 900 L.; Jouvenet (no. 75) 3800 L. and an additional payment in 1711 (*Comptes*, IV, 905, 1049; V, 532). Destroyed.

44
Cornices in the Aile des Marronniers, Château de Meudon

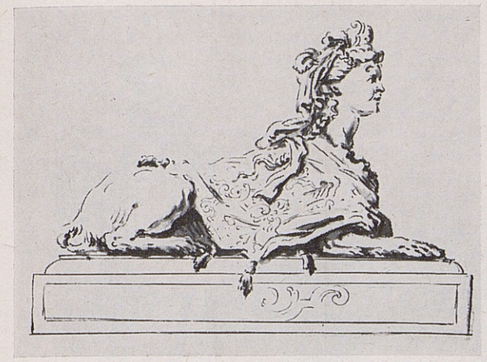
1703 Plaster
H., Lespingola (no. 41) and J.-L. Lemoyne (no. 11) rec. 3800 L. for carving the cornices of five reception rooms on the ground floor of this new wing (*Comptes*, IV, 926). Destroyed.

45
Coat of Arms of the Dauphin for the Château de Meudon

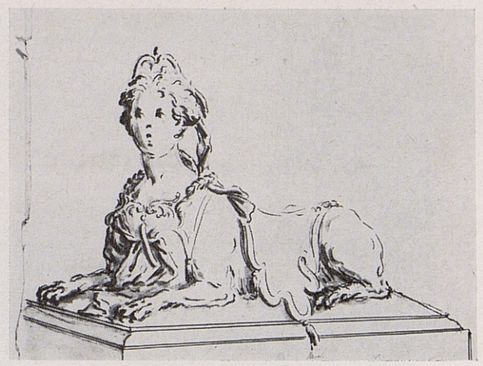
1703
Payment of 400 L. to H. and Lespingola (no. 42) "for the coat of arms of Monseigneur which they made for the new gateway of the park at Meudon" (*Comptes*, IV, 1034). This gateway faced on to the new road near the Corps de Garde (Arch. Nat., O^{I} 151874); the gateway remains, the coat of arms has disappeared, cf. P. Biver, *Meudon*, p. 209. Destroyed.

46
Ornaments on the Dôme of the Invalides

1703 Stone
In collab. with François (no. 18) and Lespingola (no. 43). Payment 420 L. (*Comptes*, IV, 956; V, 349). Not ident. or disapp.



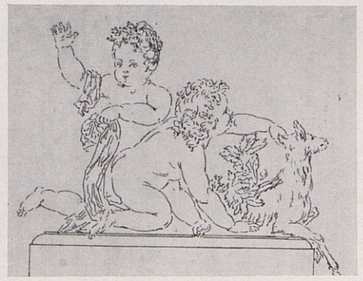
37



37



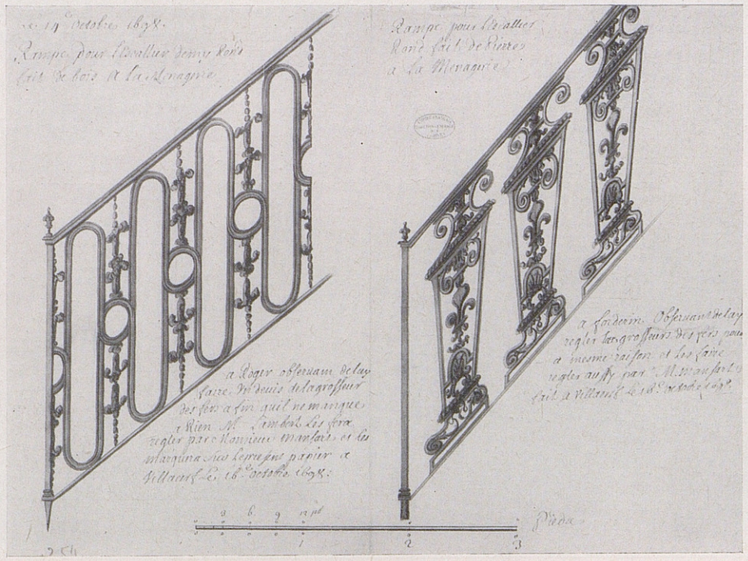
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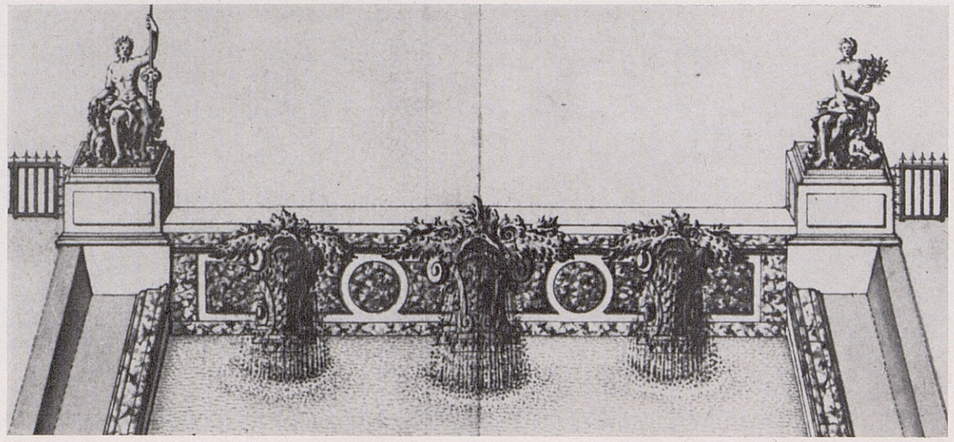
37



37



40



47b

47
Decoration for the Rivière at Marly

1703
a. *Shells, heads of monsters and winds, dragons, two tritons carrying fishes* Gilded lead
For the Pièce des Vents at the bottom of the Rivière. N. Coustou (no. 43*), Lespingola (no. 44) and H. rec. 8500 L. (*Comptes*, IV, 965; Arch. Nat., O^{I} 1465^{401} and O^{I} 1921^{A}).
b. *Three monsters* Marble
For the top of the Rivière. H., Lespingola (no. 45) and Thierry rec. 10,000 L. (*Comptes*, IV, 965, 1073; Arch. Nat., O^{I} 1465^{401}). Appears in a watercolour drawing* (Arch. Nat., O^{I} 1472, p. 9). Destroyed.

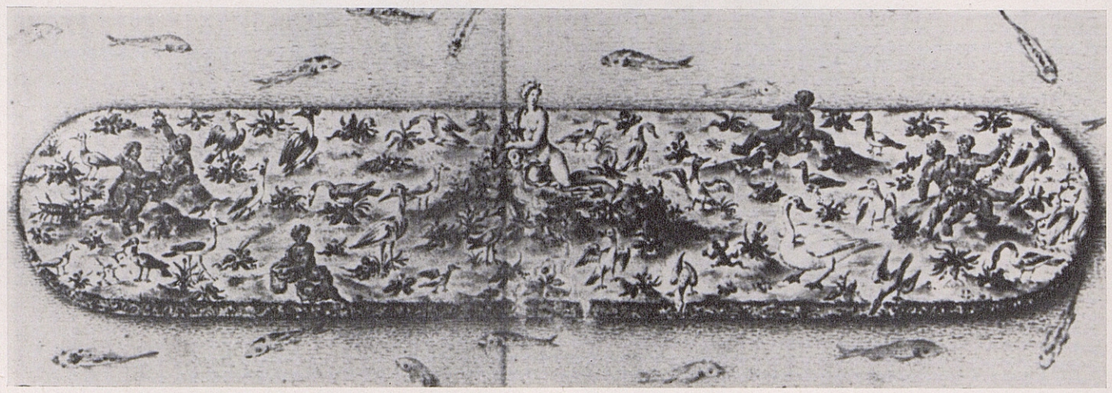
48
Ornaments on a Cornice at Versailles

1704
Payment on acc. 500 L. (*Comptes*, IV, 1049) to H., Lespingola (no. 48), Poirier and François (no. 25).

VERSAILLES, PALACE

49
Sculptures for the Islets in the Bassins of the Salles Vertes at Marly

1704–06
Between 1704–10 the bassins of the Salles vertes were constantly re-arranged. On the eastern side was the Bassin des Carpes: in the centre, on rocks, a lead statue of Arethusa by Prou, surrounded by children and birds, some grouped on the same island, some distributed among three islands. On the west side, in a Bassin called "du rocher" was Poirier's Nymph, surrounded by appropriate decor. The watercolours in Arch. Nat., O^{I} 1470, p. 29–32 record these changes.
a. The children, birds and rocks were carved by Lespingola (no. 50a), Poirier and H., with the collab. of Thierry, Poultier, J.-L. Lemoyne (no. 14), Lapierre (no. 12), Monthéan, Voiriot and Armand, who in 1704–05 rec. a number of large payments, amounting to 22,738 L. (*Comptes*, IV, 1074, 1100, 1184–5; V, 41, 169). They appear in the watercolours in Arch. Nat., O^{I} 1470, p. 29*–32, and are descr. in detail in the 'Invent. des plombs', Arch. Nat., O^{I} 1968^{5}, p. 231–5 (dateable to



49a

1709). In 1710, H. used these children again for the Bassin of the Rond Vert at Versailles (no. 62).
b. In 1706, H. and Poirier rec. 500 L. "for a Nymph in marble exec. for Marly" (*Comptes*, V, 41). For collab. in this work in 1705 Lespingola (no. 50b) had already rec. 2000 L., together with Poirier (*Comptes*, IV, 1185). The other payments of 1800 L. (twice), and 500 L. went to Poirier alone; the old *Descriptions* also attrib. the statue only to Poirier. H.'s part, therefore, seems limited. The statue stands today in the Park of the Château de Courances (Seine-et-Marne).

50
Four Gargoyles

1704 Hard stone
In collab. with J. François (no. 24), Lespingola (no. 47) and Poirier. Each gargoyle was valued at 180 L., Mém., Arch. Nat., O^{I} 1784.

VERSAILLES PALACE, CHAPEL

51
100 Roses and 100 Modillions

1704–05 Stone
For the cornice inside the church. In collab. with the same sculptors as above. Payment 3820 L., incl. the gargoyles (Arch. Nat., O^{I} 1784: 'Etat des payements'; *Comptes*, IV, 1157).

VERSAILLES PALACE, CHAPEL

52
Ornaments on the Roof of the Chapel

1705 Lead
Payment 3500 L. to H., Poirier, Lepautre (no. 15) and Poultier (*Comptes*, IV, 1157).

VERSAILLES PALACE, CHAPEL

53
Work for the Bains d'Apollon in the Park, Versailles

1705 Marble
When the groups 'Apollo served by the Nymphs' and 'The Sunhorses' were transferred from the Bosquet des Dômes to the Bosquet du Marais, a new arrangement for them was planned, with elegant baldaquins to be erected in a Bassin; cf. Girardon (no. 17*). H., Lespingola (no. 49) and Poirier did marble work on the socles, i.e. 54 icicles, two shells on two consoles. Payment 5500 L. in two instalm. (*Comptes*, IV, 1074; Guiffrey, in *NAAF*, 1892, VIII, p. 120). Destroyed under Louis XV.

54
Sculptures at Trianon-sous-Bois

1705
Payment 4500 L. (*Comptes*, IV, 1157) to H., Lepautre



54b



54b

(no. 14), Poirier and Poultier for:

a. *The cornices for the apartments* Plaster

Destroyed.

b. Sculptures on the Façades St. Leu stone

Acc. to a mém. in Arch. Nat., O^{1} 1874, publ. by M. Magnien, 'Le Trianon de marbre pendant le règne de Louis XIV', *Rev. de l'Hist. de Vers.*, 1908, p. 28–9, they were:

28 consoles (H: 97) each decor. with a head crowned by a palmette(⋆).

Two Seasons (Spring and Summer; Autumn(⋆) and Winter) at the East and West façades of the avant-corps, repr. by:

Heads of Flora, Ceres, Bacchus(⋆) and Saturn (H: 97) the keystones of the arches of the arcades. (The head on of Saturn was replaced by that of a cherub when, under Louis-Philippe, a chapel was built in place of the former Billiard Room).

Four trophies related to the seasons above the architrave (72 × 292); they consist of two quivers and festoons.

Eight consoles decor. with festoons, supporting the architrave (H: 210).

VERSAILLES, GRAND TRIANON

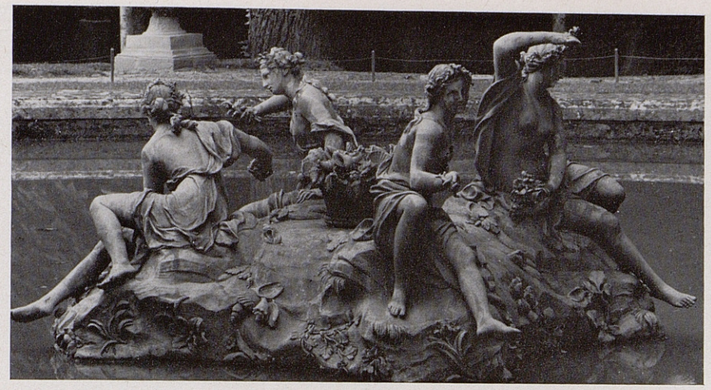
55(⋆)
Four Naiads sitting on rocks

1706 Lead

In 1706 H. and Thierry rec. 3500 L. for "four figures in lead, a group of nymphs and rocks which they make for the Bassin des Muses or des Perlées at Marly" (*Comptes*, V, 41, 73). Piganiol (*Vers.-Marly*, 1707, p. 143 and later eds.) mentions that below the 'Salle des Muses' at Marly "one sees a cascade and four Naiads in metal, sculpted by Hardy and Thierry". The group was soon transferred from Marly to Trianon and the 'Invent. des plombs' in Arch. Nat., O^{1} 1968^{5}, p. 247 (dateable to 1709), gives their location as Trianon. In 1713, Chastelain shows them in his painting 'Le Jardin des Marronniers à Trianon' (Mus. Versailles 756); they were re-gilded in 1743 (Mém. of Bailly in Arch. Nat., O^{1} 1874^{2}); the *Cicerone* of 1804, p. 91, attribs. them to H. In the Bassin des Muses at Marly they were replaced by two Naiads, by Barois (no. 16) and P. Bertrand (no. 13), shown in an engr. by Rigaud in 1733 and a painting by Hubert Robert.

VERSAILLES, GRAND TRIANON GARDENS

Detail *55*



55

56
Work at the Cascade Champêtre at Marly

1706 Lead

In 1706 the Cascade Champêtre was demolished and replaced by a new Cascade (Arch. Nat., O^{1} 1465^{408}). In the upper part, the earlier fountain by N. Coustou (no. 37) was put back into position; it consisted of tritons supporting a bassin which, since December 1701, had been in the Bosquet du Mail or des Sénateurs (Arch. Nat., O^{1} 1474, fol. 150); H. and Thierry were comm. to arrange for the tritons a new rock-base. At the corners stood 4 ewer-shaped vases (by Hardy, Thierry, J. Desjardins and Vigier). Two sketches in the Coll. de Cotte (Bibl. Nat. Est., Va 78a, 5, nos. 2087⋆ and 2088⋆) show these ewers with a dragon or a woman seated on volutes, serving as handles. H. and Thierry rec. in 1706 payments of 1000 L. and 3800 L., Vigier and J. Desjardins a total of 1000 L. for the two other vases (*Comptes*, V, 40–2, 73). Destroyed.

57
Unspecified Work in Versailles Chapel

1707

Payment 1000 L., to H., Noël and Gaillard (*Comptes*, V, 124).

58
Sculpture at the Lantern of Versailles Chapel

1707 Lead

16 astragals, 8 pedestals for columns decor. with the King's cypher and 40 balusters for the lantern. Valuation for modelling and casting 3208 L.; payment in 1711 (*Comptes*, V, 528; Arch. Nat., O^{1} 1784: Mém. and 'Etat des payements'). cf. Dedieu no. 45⋆. Destroyed.

59
44 Full-scale Models of Balusters for Versailles Chapel

1708 Plaster

a. *31 balusters fitted at the Tribune of the Chapel*
b. *12 balusters for the large model of the altar*
c. *1 baluster for casting in bronze*

Mém. in Arch. Nat., O^{1} 1784 amounting to 390 L. Cast after R. de Cotte's design by Vinache and J. Desjardins. cf. M. Leyendecker, 'Les balustres de la chapelle de Vers.', *Bull. Comm. Antiq. des arts de Seine-et-Oise*, 1943, p. 100–01.



56



56



62

60
Unspecified Work for the Château de Meudon

1708
Payment 20,300 L. to H. and a team (*Comptes*, V, 300). cf. François (no. 33). Probably for the interior of the Château Neuf. Destroyed.

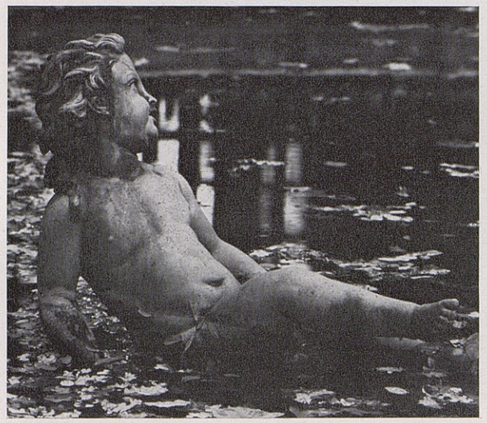
61
Two Cassolettes for the Château de Marly

1709–11 Marble
Several instalms. to a total of 3600 L. (*Comptes*, V, 365, 452, 511, 719). These cassolettes were placed on either side of one of the staircases, symmetrically with two cassolettes by Poirier at the lower part of the Rivière at Marly. Not ident. or disapp.

62*
L'Ile des Enfants

1710 Group Lead
Payment 1620 L. in 1710, *Comptes*, V, 321. This Bassin was placed before the entrance to the Théâtre d'eau, in the Bosquet today called the 'Rond Vert'. Eight children gambol in the bassin: six on the central isle, two others lying in the water, one on its back, the other swimming on its belly. For this decor. H. re-used some children of the group he had done in 1704 (no. 49a), together with Lespingola (no. 50a) and Poirier, slightly modifying their attribs. and adapting them to the new framework.

VERSAILLES, PARK



Detail 62

63*
Virgin and child

1710 Group Terracotta H: 151
Signed: HARDY 1710
Formerly in the chapel of a catholic convent in England; now in the trade.

64
Cornices at Versailles Palace

1712 Plaster
In collab. with a team; payment 5404 L. for "sculptures at the cornices of the Salon Haut of the Chapel and in the apartment of the Duc de Berry in the north wing" (*Comptes*, V, 590).

VERSAILLES, PALACE

65
Sculptures for the Bassins d'Apollon et de Daphné at Marly

1713 Lead
The Bassins of the Salles Vertes at Marly (cf. no. 49) were once more changed in 1709–11, to receive the four 'Coureurs' by G. Coustou (nos. 36, 39), N. Coustou (no. 60) and Lepautre (no. 12). H., Thierry and Offement were commissioned to do the lead sculptures for two of these bassins. Payment 6500 L. (*Comptes*, V, 589, 719, 812). Destroyed.



63

66
Models for Figures and Bassins

1713 Terracotta and wax
For the gardens at Versailles and Marly, without exact localisation. Payments 425 L., then 544 L. "in consideration of the care and studies made" (*Comptes*, V, 675, 839). Not ident. or disapp.

67
Two Trophies of Arms at the Pavillons de la Renommée, Versailles

1714 Lead
"Made and placed at one of the (two) pavillons des Dômes des jardins de Versailles", payment 1561 L. (*Comptes*, V, 764); Lambert and Simony were commissioned to exec. trophies for the second pavillon. The decor. of these pavillons dated back to 1678–79 (cf. Buirette no. 5 and Appendix vol. II). In 1699, it had already become necessary to repair or replace some bronze trophies stolen from the interior decor. of the pavillons (Arch. Nat., O^1 1470^{30}). The work carried out in 1714 must refer to yet another restoration, but this time on the lead trophies of the exterior. No longer extant.

68
Vases for the Roof of Versailles Palace

1714 Stone
In collab. with Rousseau de Corbeil, Gaillard and Noël; payment 1260 L. (*Comptes*, V, 763). Placed on the balustrades. Unidentifiable.

69
Sculpture in the Apartment of the Duchesse de Berry in Versailles Palace

1714 Plaster
Payment 624 L., *Comptes*, V, 764. Destroyed.

70
Pedestals for Statues at Marly

1715 Marble
Payment of 835 L. then 900 L. for consoles and sculptural work on the pedestals of statues in the Bosquet de Lucienne (*Comptes*, V, 872, 900). Not ident. or disapp.

71
Models for two Bosquets de Diane

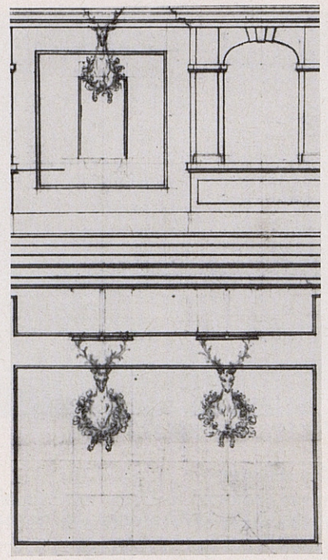
1715 Clay and wax
Two bosquets dedicated to Diana were simultaneously created in the parks of Versailles and Marly. H. rec. 797 L. for models not specified (*Comptes*, V, 872).

72
Sculptures at the 'Salon de l'aile neuve' at Versailles Palace

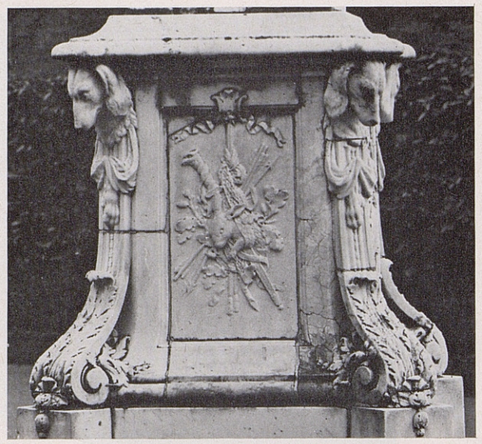
1722 Plaster and stone
In collab. with Alexandre Rousseau, payment 4180 L. (Arch. Nat., O^1 2222, p. 51, 325). Probably the future Salon d'Hercule; its original decoration, commissioned by Louis XIV, was only provisional. The work done in 1722 was probably changed again during the great alterations by R. de Cotte in 1729. Not ident. or disapp.



Detail 63



74



77

76
Sculptural Work on the Balcons de la Reine, Versailles Palace

1726–27 Lead and rocaille
Payment 1340 L. (Arch. Nat., O[I] 2226, p. 45). Perhaps the balconies of the Cabinets de Marie Leczinska, built during these years. Not ident. or disapp.

73
Cascade for the Park at Fontainebleau

1723–25
In 1724, H. rec. 600 L. on account for the clay and wax models; in 1725 he arranged the transport of rocks for this Cascade and rec. 2132 L. (Arch. Nat., O[I] 2223, p. 257; O[I] 2225, 2231). Not ident. or disapp.

77*
Four Bas-reliefs illustrating the Hunt, for Marly

1727 Marble 162 × 97
On a pedestal for the Nymph of Diana which Poultier had exec. and delivered in 1714. A watercolour drawing,

74
24 Stag's Heads for Versailles Palace

1723–29 Plaster, painted
Payment 1550 L. for 24 stag's heads (Arch. Nat., O[I] 2223, p. 39); then 460 L. in 1729 for "the head of a deer and a stag" (O[I] 2229, p. 22). Acc. to Blondel (*Arch. fr.*, IV, 117), these plaster heads were "carefully carved and coloured. Only the antlers remained natural". The heads were placed on medallions in the small courtyard of the Cabinets du Roi (in the right wing of the Cour de Marbre), still called "Cour des Cerfs", although the heads have disappeared. They are shown in a drawing*, Arch. Nat., O[I] 1768. Destroyed.



Detail 77

75
Rock-work at the Château de la Ménagerie, Versailles

1724
Mém., Arch. Nat., O[I] 1805[109], amounting to 820 L. 16 s. This rock-work formed the decoration for 4 windows, 4 niches and the grotto. cf. G. Mabille, 'La Ménagerie de Versailles', *GBA*, 1974[1], p. 18–9.

Arch. Nat., O[I] 1471, p. 25, shows her on H.'s pedestal in a bosquet near the Amphithéâtre de Mercure in the bosquets de Lucienne at Marly. Estim. 4500 L., payment 2400 L. (Arch. Nat., O[I] 2227, p. 89 and O[I] 1921a, publ. by Furcy-Raynaud, 'Inventaire', 1927, p. 392). Statue and pedestal were given to the town of Bolbec in 1795.

BOLBEC (Seine-Maritime), GARDEN OF THE HOTEL DE VILLE

78
Ten Vases for the Roof of Versailles Palace

1730 St.-Leu stone
Payment 1032 L., together with restoration work (Arch. Nat., O[I] 2230). Not identifiable.

79
Four Lion's Heads

1731 Limestone
For two new fountains in the courtyard of the Palace of Versailles. Payment 500 L. (Arch. Nat., O[I] 2230). Destroyed.

HERARD, Gérard Léonard (1637 ?-1675)

Born at Liège in 1630, acc. to Guérin (*Descr. Acad.*, p. 49) and Piganiol (*Descr.*, 1764, II, p. 331); but in 1637, acc. to the Register of Deaths at St.-Germain l'Auxerrois (Jal, p. 678). Went to Paris in 1657, obtained French nationality in 1672 (Arch. Nat., Z[IF] 600, fol. 15, publ. in *NAAF*, 1873, p. 252). As a sculptor and medallist he often worked together with his friend, the sculptor and medallist J. Varin, under whose direction he exec. models for statues and busts, among them two busts of Louis XIV, one in bronze, one in marble, Bibl. Ecole des Beaux-Arts, Ms. 54 (Life of Varin), Ms. 56 (Life of Hérard, read in the Acad. in 1743). Received into the Acad. 5 Oct. 1670 (*P-V*, I, p. 352); worked as a sculptor at Versailles. Was granted accommodation below the Grande Galerie of the Louvre, by royal warrant 4 Sept. 1671 (Bibl. Nat., Ms. fr. 6653, ancien suppl. fol. 2771–2). Married Marie Mony (died 1676); one son François, baptised in 1674 (Bibl. Nat. Ms., Fich. Laborde 34106). Died 8 Nov. 1675 (Jal, p. 678).
Bibliogr.: T.-B., XVI, 1923, p. 442 (Vollmer).

Activities as a Medallist (Inform. Miss J. Jacquiot): From 1673–75, Hérard engr. all jetons for the Administration des Bâtiments; he was replaced by Loyr, cf. J. Jacquiot, *Médailles et Jetons de Louis XIV*, Paris, 1968, I, p. LXXV, no. 3.
Numerous payments in the *Comptes* for his silver jetons: 1729 L. in 1673; 2437 L. for "2550 silver jetons which he supplied" in 1673; 1981 L. "for 212 jetons" in 1674; 992 L. "for 1000 jetons" in 1674; 1019 L., 980 L. and 991 L. "for 1000 jetons", "1007 jetons" and a non-specified number of jetons in 1675. Also 1600 L. for engr. of medals by H., Chéron and Loyr in 1675 (*Comptes*, I, 671, 735, 780, 804, 875, 874).
Jetons and medals by H., still extant:
Jeton repr. the Virgin and Child, standing, signed; exec. for Tixier, the Mayor of Beaune in 1673 (cf. Baron de Chestret de Haneffe, *Revue belge de numismatique*, 1891, p. 421). Bibl. Nat., Cab. Médailles, Tiroir 203*.



Four Medals:
a. Leonardo da Vinci
Die. Catal. de la Monnaie, Paris, no. 478 (Invent. no. 1215). Signed; dated 1660. Bibl. Nat., Cab. Médailles, Paris, Tiroir 47, no. 495*.



a

b. Lambert de Liverlo (1621-93), of Liège. Medal dd. 1670. Reverse: Envy with a sword.
cf. Chestret de Haneffe, *op. cit.* Examples in the Bibl. Royale de Belgique (Médailles), Brussels, in the Coll. of Baron de Chestret de Haneffe and in the Bibl. Nat., Cab. Médailles, Paris, Tiroir I, no. 1167*.



b c d

c. Louis XIV in armour Signed
Bibl. Nat., Cab. Médailles, Paris, série royale, no. 718*. Invent. no. 1225. The reverse of one of the medals, depicting 'The Crossing of the Rhine', dates it to after 1672.

d. Michelangelo Signed; dated 1673.
Die (broken). Catal. de la Monnaie, Paris, no. 479. On the reverse, the Torso Belvedere. One example, silver, in the Münzkabinett, Staatl. Museen, Berlin (cf. E. von Steinmann, *Michelangelo Porträtdarstellungen*, Leipzig, 1913, p. 53). Another example in the Bibl. Nat., Cab. Médailles, Paris, Tiroir 47, no. 429*.

1*
Saint James the Greater

1670 Oval medallion Marble H: 65
Recept. piece for the Acad. (cf. Biogr.). The saint is holding his pilgrim's staff and a roll of parchment, with an inscription which, acc. to Guérin (*Descr. Acad.*, p. 49) wrongly refers to James the Less. In the Louvre; during the Revolution in the Mus. des Petits Augustins; in the 19th c. transferred to Notre-Dame de Versailles.



1

VERSAILLES, CHURCH OF NOTRE-DAME

2
The Chancellor Séguier (1588–1672)

1670–71
a.* Bust Marble H: 97, incl. base (16)
Exec. for the King, payment 2000 L. together with the bust of Condé (no. 3), *Comptes*, I, 550, 671. The King also commissioned three other marble busts; all of them are posthumous: first those of Mazarin (between 1664–69) and of the Maréchal de La Meilleraye by Lerambert (nos. 8, 19), who was paid in 1669; then one of the Maréchal d'Aumont by P. Legros I (no. 5), who rec. 1000 L. before 1673. The five busts had square marble bases; that of Mazarin (H: 78) was the smallest; the other four were of approximately the same height (81). They were all at first in the Palais Brion, then from 1692 onwards in the Salle des Antiques in the Louvre under the care of Félibien (Invents. dd. 1692 & 1699 drawn up by Félibien, Arch. Nat., O^1 1977[A], p. 13 and O^1 2066[10], nos. 13, 15, 17, 21, 23, 25); during the 18th c. they remained together in the same place (Invent. of Massou from 1722, O^1 1969[A], p. 342; Invent. of Hardouin from 1733, O^1 1965[4]; Invent. s.d., O^1 1968[1, 2, 4]). Only those of Mazarin and Séguier are extant: Mazarin's bust, saved by Lenoir, is today in the Bibl. Mazarine. Séguier's bust was exhibited at the Acad. in 1787 by Pajou (cf. Fontaine, *Coll. Acad.*, p. 213), and stored at the Petits Augustins during the Revolution (cf. Courajod, *Lenoir*, III, 91).

PARIS, LOUVRE (MR 2163)

b. *Bust* Plaster
H. gave this bust to the Acad. (cf. Guérin, *Descr. Acad.*, p. 28 and 'Invent. des Sculptures en Plastre de l'Acad.', Paris, Ecole des Beaux-Arts, Ms. 36, no. 4). Pajou replaced it with the marble bust. Whereabouts unknown.



2a

3
***The Prince de Condé* (1621–1686)**

1671
a. *Bust* Marble H: 81
Commissioned by the King, payment together with no. 2 above. In the Salle des Antiques at the Louvre with the bust of Séguier; no trace of it after 1733. In an undated Invent. des marbres (Arch. Nat., O^1 1968[2]) the Prince is described as "wearing a cuirass, a cloak, a sash and a cravat".
b. *Bust* Plaster
Given by H. to the Acad. in 1672; later in the Salle des Antiques at the Louvre; still there in 1712 (Bibl. Ecole des Beaux-Arts, Ms. 36, 'Invent. des plâtres . . .', 1682, no. 3 with marginal note dd. 1712).
Not ident. or disapp.

4
Sculptures for the Central Building of Versailles Palace

1671
a. Echo* and *Momus*
Two statues Stone H: over 200
H. rec. 880 L. as part of a total payment of 1180 L. "for two figures and bas-reliefs for the front of the Palace" (*Comptes*, I, 515). Acc. to Piganiol (*Vers.-Marly*, 1764, II, p. 3), he had carved, together with Buyster, the statues of Ceres, Bacchus, Momus and Comus. We can with great probability attrib. to H. the statues of Echo and Momus at the attic storey on the cornice of the northern façade of the central building, cf. F. Souchal, 'Vers.', *GBA*, 1972[1], p. 79–80. The nymph Echo who, rejected by Narcissus, turned into a rock, looks passionately at the opposite statue, the Narcissus by Desjardins (no. 12c). Momus, god of the pleasures of the table, holds a cornucopia; beside him, a wine amphora. The original statue of Momus was replaced in 1908 by a copy*.

VERSAILLES, PALACE

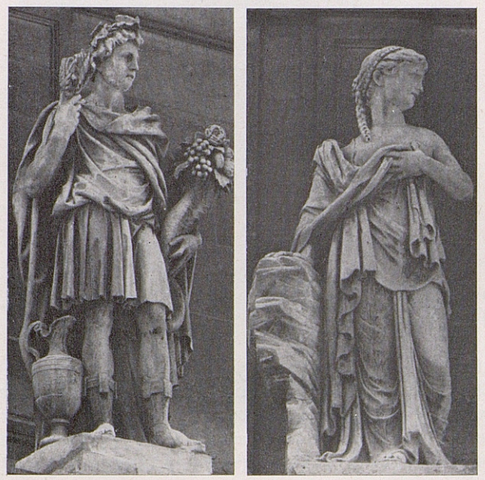
b. *Bas-reliefs of children*
These bas-reliefs, which were placed below the statues, represented, acc. to Monicart (*Vers. immortalisé*, 1720, p. 398), "children drinking, eating, laughing, amusing themselves". No longer extant.

5
The Cyclops Brontes for Versailles Palace

1672 Statue St.-Leu stone H: over 200
Payment to H. 400 L. "for a cyclops for the grands balcons" (*Comptes*, I, 618). The statue, which stood on the Aile Nord des Offices (the Services), together with the statues of Vulcan and the cyclops Steropes (Drouilly no. 2), represented one of the four Elements, 'Fire'. Félibien des Avaux (*Versailles*, 1703, Table) and Piganiol (*Vers.-Marly*, 1764, I, p. 14), wrongly attrib. Vulcan to H.: the *Comptes* and *Mém. inéd.* confirm that Vulcan was by L. Magnier. The 12 statues on the Aile des Offices disapp. in the middle of the 18th c. Probably destroyed.

6
Work on the Labyrinthe, Versailles Park

1673
Payment 150 L. (*Comptes*, I, 697), "on account, for the animals in the labyrinthe". Not ident. or disapp.



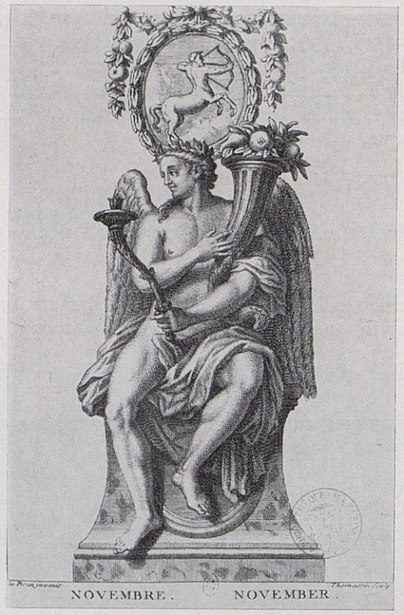
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7
Work on the 'Grand Escalier' or 'Escalier des Ambassadeurs', Versailles Palace

1674
H. rec. 150 L., part of a total payment of 300 L., in 1674 (*Comptes*, I, 762). The individual contributions of the many sculptors employed are not identifiable. Destroyed under Louis XV.

8
The Month of November, for Versailles

1675 Lead and tin
Payment 1400 L. in 1676 to H.'s widow (*Comptes*, I, 831). One of 12 statues of seated young men, personifying the 12 months, in the Cabinet Octogone of the Appartement des Bains. cf. Desjardins no. 27a. Acc. to Piganiol (*Vers.-Marly*, 1730, I, p. 20), H. carved the month of November, repr. by the sign of Sagittarius; engr. by Thomassin* in Monicart, *Vers. immortalisé*, 1720. Destroyed.



8

9
The Pastoral Poem

1675 Statue Marble H: 200
Sketched by H. who rec. 600 L. and 1000 L., paid to his widow (*Comptes*, I, 831); completed in 1679 by Granier (no. 2*). The statue, in the Parterre Nord, represents one of the four Forms of Poetry (sketch by Le Brun).

VERSAILLES, PARK

HOUZEAU, Jacques (1624-1691)

Born at Bar-le-Duc, son of Jacques Houzeau (hôtelier in that town, later concierge at the Château de Passy, near Corbeil) and of Barbe Collin. Member of the Acad. St.-Luc in 1646. On 23 Dec. 1656 appointed Sculpteur du Roi by royal warrant, confirmed 15 Mar. 1663 (*AAF, Documents*, 1853–6, p. 259–60). On 29 Nov. 1664, received into the Acad. (*P-V*, I, 271). Was paid a salary as an 'officier' from 1664–92 for producing models and ornaments in the Louvre and elsewhere (*Comptes*, I, 293, 462, 575, 658, 722, 789, 862, 1001, 1097, 1215, 1353; II, 118, 252, 390, 567, 729, 967, 1296; III, 218, 375, 502, 785). On 28 Feb. 1648, he married Françoise Lange, daughter of a paymaster of the constabulary (Min. Centr. Arch. Nat., Et. II, 186); on 1 Feb. 1678 their daughter Denise married the painter Louis-Henri Hérault, brother-in-law of Noël Coypel (Min. Centr. Arch. Nat., Et. CV, 881; *see endpapers for Lemoyne family tree*). Their son was employed as a sculptor at Versailles and Clagny in 1679 and 1685 (*Comptes*, I, 1191; II, 621, 988; Etat des Comptes, 19 April 1674, Min. Centr. Arch. Nat., Et. CV, 855). On 15 Jan. 1662, H. married his second wife Catherine Le Hongre, daughter of Etienne Le Hongre, master-joiner, and sister of Etienne, sculptor at the Bâtiments du Roi; witnesses were the painter Jean Blanchard and the architect Louis Le Vau, friends of the couple (Min. Centr. Arch. Nat., Et. XXI, 181). On 27 April 1662, H. signed a partnership deed (contrat de société) with the sculptor Henri Legrand (Min. Centr. Arch. Nat., Et. XXVI, 102). Invested money in land near Paris, at Maudre and Jarzy (Deeds dd. 2 March 1674, 27 June 1674, 14 May 1675, Min. Centr. Arch. Nat., Et. CV, 854–5, 858). He lived in many different places in Paris: in 1647, at the Parvis Notre-Dame; in 1648, he had a studio on the Pont Marie; in 1651, he rented a house in the rue de La Harpe; in 1654, he lived in the rue St.-Guillaume on the Ile-Notre-Dame; in 1662, in the rue St.-Antoine; in 1672, work was done in a house he owned in Versailles, rue la Fontaine (Arch. relines, deeds in the Et. Lamy: 1 Sept. & 17 Nov. 1672, 12 Aug. 1673, 21 Nov. 1676, 1 Oct. 1677; Lease (Bail) 17 March 1675, Min. Centr. Arch. Nat., Et. CV, 858). In 1679, he lived in the rue des Gravilliers, Paris; in 1691, in the faubourg St.-Antoine, where he died on 18 May 1691. Buried in Ste-Marguerite (Invent. a.d. 21 May 1691, Min. Centr. Arch. Nat., Et. XI, 324). *Bibliogr.*: Piganiol, *Vers.-Marly*, 1764, II, 332; Jal, 690; O. Fidière, *Etat Civil des Peintres et Sculpteurs de l'Acad. royale*, 1883, p. 50. For more detailed inform., see deeds in Min. Centr. Arch. Nat., Et. XII, 106, 169; XXI, 182; L, 114, 159, 195; LII, 98; LXII, 187, 287; LXIX, 88; LXX, 186; CV, 813, 825, 832, 851, 881, 949.

1
Work at the Arsenal, Paris

1656–57 Oak
a. Wainscoting for the Grande Chambre of the Maréchal de la Meilleraye
Contract dd. 10 Nov. 1656 between H., Lespagnandelle (no. 4) and the cabinet-makers, based on drawings by the architect L. Le Vau, amounting to 850 L. (Min. Centr. Arch. Nat., Et. CV, 725). The panelling covered the walls, the wall-cupboards, the door, the chimney-pieces, the window-frames with the recesses and the shutters. The room has since undergone important changes, but two large panels* are preserved in the Mus. des Arts Décoratifs, Paris.
b. *Sculpture for the Alcove of the Grande Chambre*
H. undertook to carve four terms for the pilasters supporting the alcove and its ceiling: contract 19 Nov. 1657, amounting to 1000 L. (Min. Centr. Arch. Nat., Et. CV, 729). Destroyed.

2
Work at the Hôtel d'Aumont

Between 1656–61 Stone
Acc. to the Invent. of the papers of the deceased Françoise Lange, 23 Dec. 1661 (Min. Centr. Arch. Nat., Et. CV, 813), H. was awaiting payment for work done "for Monsieur le Maréchal d'Aumont in his Hôtel", which the Maréchal had bought in 1656 from Scarron. Before that, in 1649–50, L. Le Vau and Villedo had built the main part between courtyard and garden and the right wing giving on to the courtyard (specification in the Et. CXVII, 527, 529, 531); the garlands and masks, much restored, but still visible above the arches of the construction, are perhaps H.'s work, added at the Maréchal's request. On 18 April 1661, the Maréchal's wife still owed 7000 L. to Villedo, and 700 L. to a sculptor whose name is left blank on the paper, probably H. (Invent. a.d. of Marguerite Hanicle, wife of Villedo, Aug. 1663, Et. LI, 557). About the hôtel, see Bibl. hist. Ville de Paris, Ms. 378.

PARIS, HOTEL D'AUMONT, 7 rue de Jouy

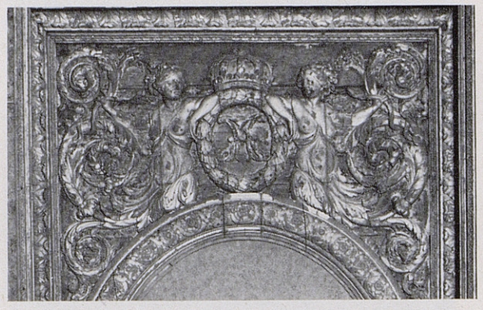
3
Work at the Château de Vincennes

1656–60
Acc. to the Invent. of F. Lange quoted above (no. 2), H. was awaiting in 1661 payment for work done "in the Château de Vincennes with Messieurs Toison and Vildo" and "for work done in the same place by order of Mr. Colbert". Thoison and Villedo were the building contractors working under the architect Louis Le Vau: Michel Villedo, together with Bergeron, built the Pavillon du Roi, 1655–59; only a stucco decor. from the former anti-chamber of Queen Marie-Thérèse remains. Charles Thoison, together with Claude Dublet, built the Pavillon de la Reine Mère from 27 May 1658 onwards; only the wainscoting* and the ceiling* of the Chambre du Conseil are preserved in the Louvre,


1a



3



3



3

Salle I of the Colonnade. cf. J. Cordey, 'Colbert, Le Vau et la construction du chât. de Vincennes au XVIIème s.', *GBA*, 1933I, p. 275–93.

CHATEAU DE VINCENNES and PALAIS DU LOUVRE (Fragments only)

4
Work at the Hôtel d'Hervart, Paris

1658
Acc. to the Invent. of F. Lange quoted above (no. 2), H. was awaiting in 1661 payment for work done "for Monsieur d'Hervart in his house, rue Plastrière" (today Place J.-J. Rousseau). This hôtel had been built for the Intendant des Finances et Banquier du Roi by L. Le Vau and the building contractor Michel Villedo. The sculptural decor., probably done in collab. with H., is descr. in a specification dd. 30 April 1658 (Min. Centr. Arch. Nat., Et. XCV, 9). We know that Michel Anguier carved marble statues for the Salon. Destroyed.

5
Work at Vaux-le-Vicomte

1659–60
Acc. to the Invent. of F. Lange quoted above (no. 2), H. was awaiting in 1661 payment for work "done by him at Vaux-le-Vicomte for Messieurs Vildo and Bergeron". These builders had been commissioned by Le Vau in 1656 to supervise the work on Fouquet's Château. The sculptural decor. was executed in 1659. We also know that after the disgrace of Fouquet, H. was asked to value the busts at Vaux, 17 July 1665 (Arch. Nat., O1 1964). Not ident. or disapp.



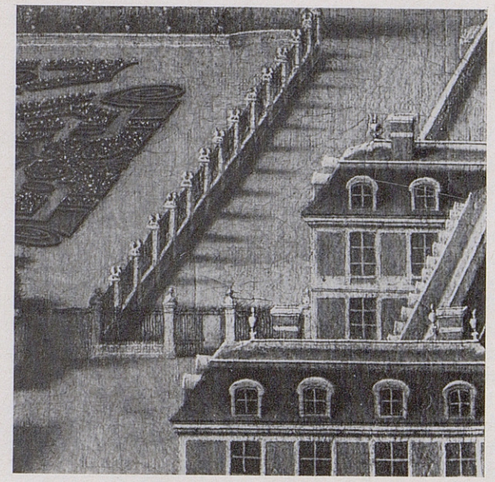
3

6
Work at the Convent of the Jacobins, Paris

Before 1661
The Invent. of F. Lange quoted above (no. 2), stated that H.'s work at the Jacobins (probably the convent in the rue St.-Jacques) was done "on the orders of Colbert". Destroyed.

7
Work at the Church of Sainte-Catherine-de-la-Couture, Paris

ca. 1662
On the façade of the church; an engr. of the façade by Patte is in Blondel, *Arch. Fr.*, II, liv. IV, no. XVI. cf. M. Desjardins no. 7*.
a. *St. Catherine* Statue Stone
Centrepiece on the cornice. Replaced in 1704 with a St. Catherine by Regnaudin which appears in Patte's engr.
b. *Prudence* and *Temperance* Two Statues Stone
In the niches on the left-hand side from the entrance (*Mém. inéd.*, I, 389). The two other Virtues, placed symmetrically, were by L. Magnier; above the niches, bas-reliefs by M. Desjardins: their subjects, taken from the Bible, related to the Virtues. The church was destroyed in 1777.
Destroyed.



Patel 9

8
Unspecified Work at Versailles

1663–66
In 1672, H. rec. 3631 L. as a final payment towards a total of 44,831 L. "for work during the years 1663–66" (*Comptes*, I, 671). Not ident. or disapp.

9
Thirteen Terms

1664 Troussy stone
H. rec. a payment on account of 13,100 L. for 13 terms "done, or to be done", for the enclosure of the Parterre des Fleurs (or du Midi) at Versailles (*Comptes*, I, 21, 27; receipt in *NAAF*, 1876, p. 36, 38, 39). These terms are part of the oldest commission for sculpture known at



Boel 9

Versailles. They are perhaps the 13 double-headed terms in Pierre Patel's picture: Vue du Château de Versailles, 1668* (Vers. Mus., MV 765); they were set at regular intervals in the iron railings of the Parterre des Fleurs (or du Midi) running from East to West. They remained there until 1685 and were then dismantled; the terms were put into store. During the same years, 1664–5, a large number of stone terms was commissioned: Lerambert carved 12 for the same Parterre, illustrating, acc. to Guillet (*Mém. inéd.*, I, 333), the Zodiac (cf. Lerambert, no. 9). But these were probably single-headed, as Lerambert rec. a payment of only 2200 L. Th. Poissant carved 8 for the Fer à cheval (i.e. the Pourtour de Latone) for a fee of 2900 L.; Anguier exec. 6 for the Allée Royale, payment 1260 L., 4 of which are visible in the foreground on Pl. 5 of J. Lepautre's engr. 'La Fête de Vers. de 1668' (Bibl. Nat. Est., Pd 77 pet. fol.). Some of the subjects repr. by these terms are known: Guillet (*Mém. inéd.*, I, 329) attribs. to Poissant the terms of Jupiter, Juno, Neptune, Pluto, Venus, Apollo, Mercury and Pan. J. Lepautre engraved 18 terms in pairs: Jupiter and Juno, Apollo and Daphne, Diana and Endymion, Bacchus and Ariadne, Comus and Pan, Perseus and Andromeda, Hercules and Omphale, Venus and Adonis, Mercury and Minerva, attributing all of them to Lerambert. That is probably an exaggeration: six of them could have been by Poissant.

A plan of the gardens at Versailles dd. 30 Oct. 1692 (Arch. Nat., Versement d'architecture, LXIII, 45), gives the exact location of all the terms then extant, 36 in marble and 20 in stone. It shows that at that date the modification of the gardens had provisionally led to a different arrangement of the stone terms; it also shows the themes, some of them identical with those already mentioned, and proves that the 20 stone terms in position in 1692 were single-headed. 17 of them stood in the East-West allée which joins the Bassin du Dragon at the Salle du Conseil: Diana, Saturnus, Rhea, Apollo, Spring, Summer, Autumn, Flora, Mercury, Jason, Callisto, Mars, Ariadne, Bacchus, Omphale, Adonis and Hercules; at the end of the Ile Royale: Daphne, Venus, Apollo. In Feb. 1693 the King gave 12 of them to 'Monsieur' (the King's brother); they were placed in the garden of the Palais Royal in Paris and thrown away in the middle of the 19th c.

Some of the stone terms were perhaps re-used on the iron railings of the Octagonal courtyard of the Ménagerie at Versailles; these consisted of 6 single- and 14 double-headed terms, their subjects taken from Ovid's Metamorphosis; the *Comptes* do not mention the order for these terms. Four of them, two single- and two double-headed, appear in a side-view of the Pavillon Octogone of the Ménagerie and the Cour des Oiseaux, engr. by Boel* (Bibl. Nat. Est., Jb 37; cf. G. Mabille, 'La Ménagerie de Vers.', *GBA*, 1974[I], p. 5–36). The terms of the Ménagerie were restored in 1785, cf. A. Marie, *Naissance de Vers.*, I, p. 44; and *Mansart and R. de Cotte*, p. 424–6. What happened to them later is unknown.
Not ident. or disapp.

10
Pediment for the Dovecote of the Ménagerie, Versailles

1664
Receipt for 2300 L. (publ. in *NAAF*, 1876, p. 38), including other work. In 1665, unspecified payments on account of 1500 L. and 6600 L. and in 1666, of 300 L. (*Comptes*, I, 78, 133). Destroyed.

11
Carvings on two Cabinets at Versailles

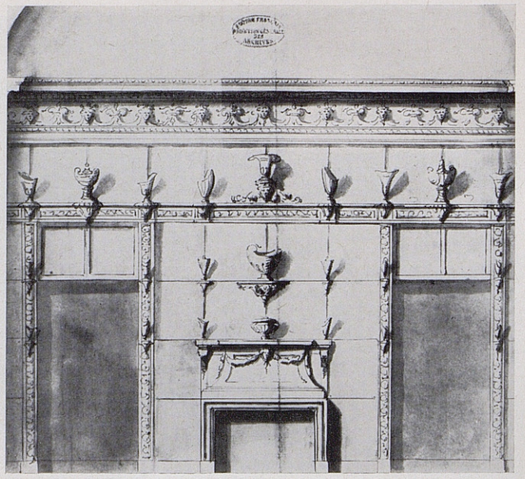
1664 Wood
Payment, receipt and *Comptes*, as in no. 10. These cabinets protruded from the corners of the Cour de Marbre, supported by corbels. Destroyed.

12
Sculpture for a Chimney-piece

1664
In the King's apartment at Versailles. Payment, receipt and *Comptes*, as in no. 10. Destroyed.

13
Work in the Chambre des Miroirs, Versailles Palace

1664 Wood
Report of Petitot (publ. in *Mélanges Colbert*, v. 129, fol. 128 bis; cf. Nolhac, *Création*, I, p. 211, note 3). The Chambre des Miroirs in the Petit Appartement du Roi was at the site of the present Cabinet du Conseil, close to the bedchamber of Louis XIV. Two sketches* (for work planned only or carried out?) in Arch. Nat., O[I] 1768, no. 69. cf. A. Marie, *Naissance de Vers.*, 1968, II, pl. CXLVI. Destroyed.



13

14
Work on the Model for the Louvre

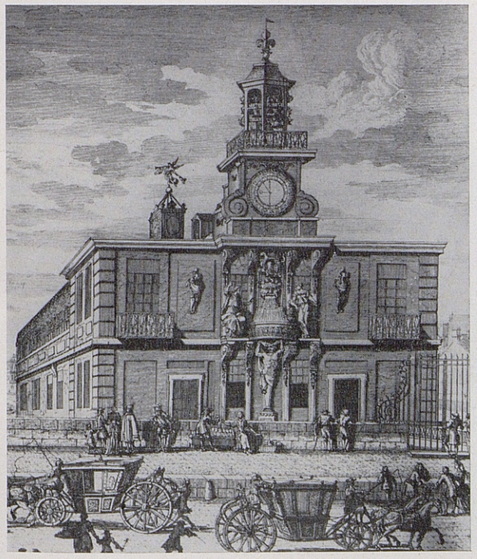
1664–65
Payment 900 L. (*Comptes*, I, 45, 405). This is probably L. Le Vau's model for the East wing. Destroyed.

15
Work in the Vestibule and on the Staircase of the Tuileries

1666–70
Several instalm. towards a total payment of 13,528 L. (*Comptes*, I, 125, 181, 244, 404). The vestibule and the great staircase in the central pavilion were completely transformed in the 19th c. Destroyed.

16
Work at the Samaritaine

1666–67
Payment of 1210 L. for undefined sculptural work on the water-pump at the Pont Neuf (*Comptes*, I, 131, 190). At that time, the Blanchards (nos. 2, 3) were re-casting the lead statues of Christ and the Samaritan woman; Louis and Etienne Le Hongre (no. 12) and Jean Bricart rec. payments for unspecified work. The appearance of the Pump before reconstruction in 1711 is shown in the "Géométrie pratique de Manesseau Molert", 1702 and in Langlois' engr.* Destroyed.



16



18b

17
Terms for Versailles Park

1666–70 Marble
Payment 5900 L. in 3 instalm. and an additional payment of 8400 L., incl. vases and other ornaments for the château (*Comptes*, I, 193, 253, 332, 420). These terms were placed "autour du bassin en ovalle", which probably means around the Bassin de Latone and other places in the park. Not ident., probably destroyed.

18
Sculptures at the South Portico of the Château de Vincennes

1667–70 Stone
cf. G. Bué-Akar, 'La vie et l'œuvre de Gérard Van Opstal', *BSHAF*, 1975, p. 141–2. This portico was erected in 1658, after a design by L. Le Vau, on the remaining masonry of the old tour du Conseil. Acc. to Millin (*Antiq. Nat.*, II, 68), the sculptures were by H., Van Obstal and Philibert Bernard. The sculptors received: H. 100 L. for a Sun in 1667–70; 400 L. in 1667; 572 L. in 1670 (*Comptes*, I, 201, 437). During the same time Van Obstal rec. 1150 L.; the *Comptes* also mention Henri Legrand (as H.'s associate), Philibert Bernard and Jean Legrue, marble masons and stuccoers rather than sculptors. The portico, walled up for a long time, has recently been uncovered; the sculptural decor. has partly disapp. H. carved:

a. *A Sun* (*Comptes*, see above) to replace Mazarin's coats-of-arms (dating from 1658); Desjardins' two Captives remained on either side. The old decor., visible in Marot's engr., has disapp. together with the Sun. cf. Desjardins no. 1*.

b*. Two bas-reliefs of putti presenting a sun, above the two niches. Attrib. to H. for stylistic reasons.

It is not known who carved the two medallions with profile heads in bas-relief (disapp.) and garlands (extant) on either side of the central motif. One of the two bas-reliefs under the niches at the side, repr. 'France receiving Peace from the hands of Hercules', which was put back into place after a long period in the Ecole des Beaux-Arts, is probably the work of Van Obstal.

CHATEAU DE VINCENNES



20

19
Unspecified Work at Versailles

1667–77
During these years several substantial payments were made to H.: 1000 L. in 1668; 2000 L. in 1669; 572 L. in 1670 and in addition, 8400 L. for work incl. the Terms (no. 17); 225 L. on acc. in 1673 towards a total payment of 625 L. and 3260 L. towards a total payment of 4560 L.; 670 L. in 1674 towards a total payment of 2170 L.; 965 L. in 1681 towards a total payment of 30,265 L. "for what he has done at Versailles from 1667 up to and incl. 1677" (*Comptes*, I, 253, 332, 420, 437, 617, 762; II, 93).

These payments show the very considerable extent of his activities for the King. Not ident. or disapp.

20
***Sculptures for the Fête de la Feuillée at Versailles,* 18 July 1668**

cf. Nolhac, *Création*, I, pp. 64, 216. This festivity was the third of the "Grand Divertissements" at Versailles.

Houzeau, Van Obstal and Le Hongre together rec. a total payment of 2457 L. for sculptural work in the Salle des Festins (*Comptes*, I, 302); Lerambert (no. 18) collaborated. The festivity took place in an octagonal salon erected for this occasion at the site of the later Bassin de Flore. The decor. is shown in A. Félibien's 'Relation de la Feste de Vers. du 18 Juillet 1668', Paris, 1668 and J. Lepautre's engr.* exec. 10 years later in 1678. The whole architecture consisted of foliage, except for the eight angular pilasters with marble shells supporting a cornice. On a rock repr. Parnassus, surmounted by a



21

Pegasus, was a group of Apollo, the Muses and other figures, among them Amphion and Orpheus. The exterior of the salon was decor. with gilded figures, bas-reliefs and trophies. One of the alleys leading to the salon was lined with terms of old men. Guillet de St.-Georges indicates that Le Hongre (no. 18) had carved the Amphion and two terms of old men, 325 high. Destroyed.

21(*)
Sphinx

1668 Marble H: 78
cf. P. de Nolhac, 'Oeuvres oubliées de J. Sarrazin', *L'Art*, 1901, I, p. 157; M. Digard, *J. Sarrazin*, 1934, p. 177–82. In 1660, the sculptor J. Sarrazin provided large models for two sphinxes, each ridden by a cupid, intended for the Grotte de Thétis. In 1668, Duval cast the cupids in bronze, while Lerambert (no. 17) and H. carved the two marble sphinxes after Sarrazin's models. They were placed on either side of the steps leading down to the Parterre de Latone. Descr. by J. de La Fontaine, in *Les Amours de Psyché et de Cupidon*, 1669, and engr. by I. Silvestre. In 1668 H. rec. for this work a payment of 1200 L. and Lerambert two payments of 1800 L. and 1200 L. (*Comptes*, I, 193, 253). Later, they were transferred to the upper terrace of the Parterre des Fleurs (or du Midi).

VERSAILLES, PARK

22
Sculpture in a Cabinet des Bosquets at Versailles

1669
Payment 340 L. (*Comptes*, I, 332). Not ident. or disapp.

23
Models for Contrecoeurs

1669
Back plates for the fireplaces in the Palais du Louvre. Payment 322 L. (*Comptes*, I, 321). Not ident. or disapp.

24
Guéridons

1669
For the Palais du Louvre. Payment 900 L. (*Comptes*, I, 321). Not ident. or disapp.

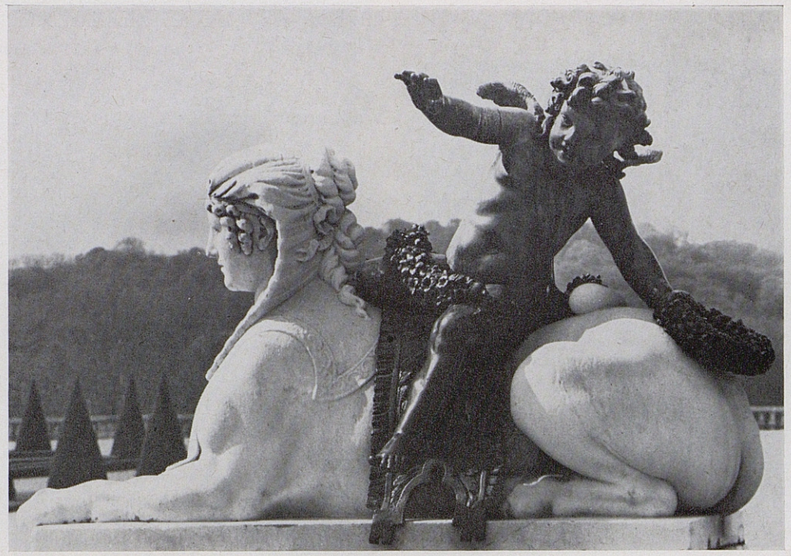
25
Ornaments for the Chimney-stacks at Versailles

1670
Payment 900 L. (*Comptes*, I, 420). Not ident. or disapp.

26
Ornaments on the Chapel of the former Collège des Quatre-Nations

1670–74 Lead and wood
Under the direction of D'Orbay. H. rec. 6000 L. "for all the lead ornaments in the cupolas and all the ornaments on the woodwork and in the library" (Bibl. Inst., Ms. M 368, fol. 18); then 3000 L. for unspecified work (Arch. Nat., H^3 2822, fol. 74).

PARIS, PALAIS DE L'INSTITUT



21

27–30
WORK AT THE SOUTH FAÇADE OF THE CENTRE BUILDING, VERSAILLES PALACE

In 1671 H. rec. a payment on account of 1900 L. for "trophies, figures and bas-reliefs that he did on the façade of the château", and another 1500 L. on account for non-specified works at Versailles (*Comptes*, I, 512). H. carved:

27* 28*
Momus and Terpsichore

1671 Two statues Stone H: over 200
Two of 12 statues on the cornice of the attic storey. Piganiol (*Vers.-Marly*, 1764, II, p. 4) also attribs. Thalia and Pan to H., but he seems only to have done Momus and Terpsichore. The present statue of Terpsichore is a copy*, the damaged original is in the store; the Muse is dancing to the tune of a tambourine, turning towards the curiously attired Momus, the God of pleasures and phantasy, who shows her two grotesque masks. cf. Souchal, 'Vers.', *GBA*, 1972[1], p. 82–3.

VERSAILLES, PALACE

29
Children

1671 Bas-reliefs Stone
Originally on the same façade; removed 10 years later, during Hardouin-Mansart's modifications. Acc. to Monicart (*Vers. Immortalisé*, 1720, p. 402), these were "several young children playing at mascarades". Destroyed.



27



Copy



28

30
Trophies of Arms

1671
Twenty-four trophies crowning the three façades of the central building, done in collab. by H., P. Legros I (no. 12), Massou, the Marsy brothers and Le Hongre (no. 28), who rec. 14,600 L. (*Comptes*, I, 418, 510, 513 and *NAAF*, 1876, p. 47). Replaced by copies (Arch. Nat., F^{21} 2425, 3495^{B}, and Arch. des Mon. Hist., C1353, 1359.) Destroyed.

31
Model for a Fountain "opposite Latona"

1671
H. rec. a total of 2750 L. for this work (*Comptes*, I, 512). This was probably the Fountain dedicated to Neptune, opposite the Bassin de Latone, in the central niche let into the horse-shoe shaped sustaining wall. Design by Le Brun. Sketch* in the Louvre, Cab. dessins, 30192. See also P. Legros I no. 41. Destroyed.

32
Children playing with a Crayfish, Versailles Park

1671–72 Group Lead
Payment for the model 150 L.; for the lead group 1700 L. (*Comptes*, I, 512, 617, 624). One of four groups of children sitting in great shells above four fountains at the entrance to the alleys leading to the Théâtre d'Eau; cf. Desjardins no. 22. This group is attrib. to H. in the caption of J. Lepautre's engr.* Whereabouts unknown.

33
Sculpture in the Appartement des Bains, Versailles

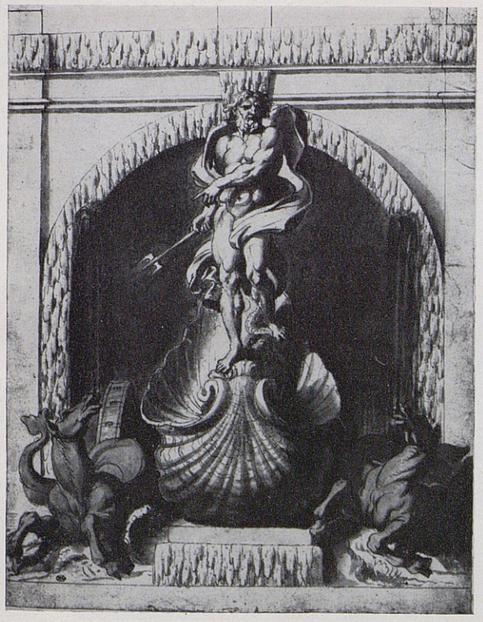
1672
H. and Le Hongre together rec. 3000 L. on account for their sculptural work "tant dans la pièce ionique que dans l'appartement bas du roy à Versailles" (*Comptes*, I, 512). Acc. to Guillet, *Mém. inéd.*, I, 376, these sculptures represented Diana presiding over the hunt, with nets, hunting horns, dogs' heads. cf. Le Hongre no. 42b*. Destroyed.

34
Interlaced Decorations at Versailles Palace

1672 Stone
Payment 800 L. (*Comptes*, I, 617); location not indicated.

35
Galatea, for Versailles Palace

1672 Statue Stone H: over 200
One of 12 statues personifying the Elements, on the balustrade crowning the Ailes des Offices in the forecourt. Each statue valued at 400 L., which H. received in 1672 (*Comptes*, I, 617). 'Galatea', representing Water, stands together with Buyster's 'Neptune' and Le Hongre's 'Thetis' (no. 37). Piganiol (*Vers.-Marly*, 1764, I, 14) confirms the attrib. of Galatea (or Amphitrite) to H., as in the *Comptes*, but wrongly also attributes to him 'Iris', a work by Raon. The statues were destroyed when Dufour demolished the south wing of the Offices in 1814. The wing appears in an engr.* by I. Silvestre from 1674: "Le chasteau de Versailles vers l'avant-cour". Destroyed.



31



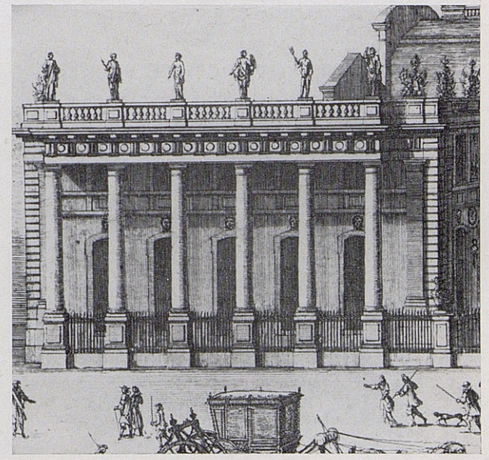
32

36
Angel for the Funeral Service of the Chancellor Séguier in l'Oratoire

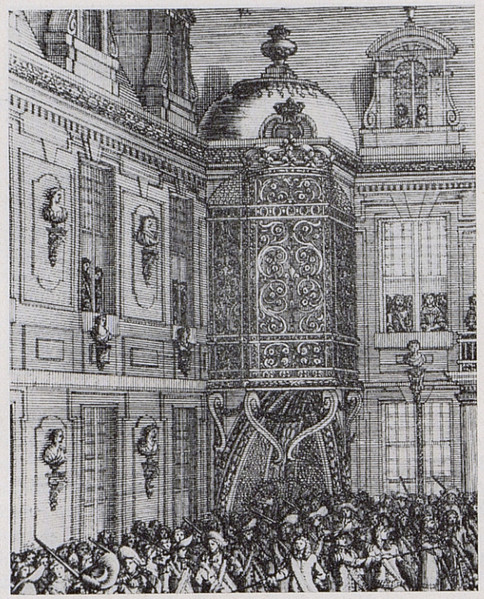
4 March 1672 Cardboard
After a design by Le Brun. One of four angels or winged genies personifying the "génies des hommes scavans" in Poetry, Painting, Sculpture and Eloquence (*P-V*, I, p. 397). cf. Desjardins no. 17, Girardon no. 28, Le Hongre no. 40. Destroyed.

37
Sculptured Bases for Aviaries at Versailles

1672–73
Payment 2300 L., *Comptes*, I, 617, 624, 696. These aviaries date from Le Vau's second period of work at the Palace; they were attached to the two great angle cabinets at the back of the Cour de Marbre, see no. 11. Their wrought-iron work rested on marble bases by Houzeau. Acc. to A. Félibien, *Descr. Vers.*, 1674, p.



35



37

281–2, these bases were shaped as great shells with young tritons spouting water. In P. Lepautre's engr.* of 1676, "Quatrième Journée du Divertissement de 1671", which shows the Banquet in the Cour de Marbre (Bibl. Nat. Est., Pd 77, pet. fol.) one can distinguish the aviaries, but not the tritons. Destroyed.

38
Ornaments on the Roof of the Trianon de Porcelaine

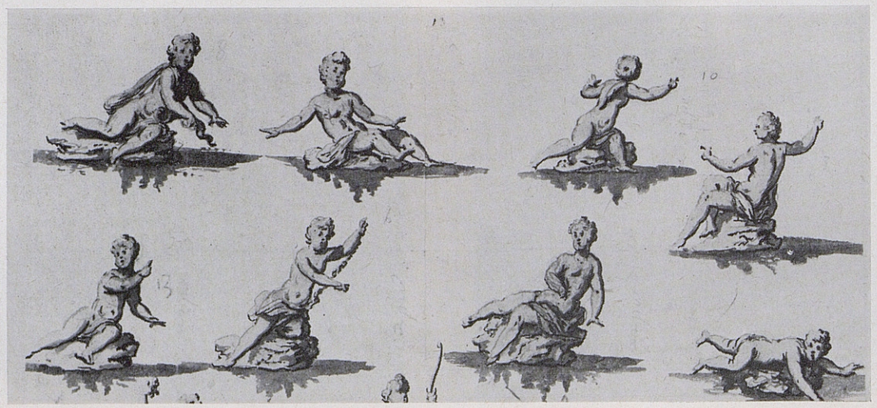
1672–73 Gilded lead
Payment on account 3416 L. (*Comptes*, I, 635, 704). In 1672, the roofs of the pavilions were restored and H., together with Le Hongre (no. 39b), Mazeline, Massou, P. Legros I (no. 15), Sibrayque, Temporiti, Caffieri, Lespagnandelle (no. 19), Légeret (no. 1) and Jouvenet (no. 3) worked on their decor., as described by A. Félibien (*Descr. Vers.*, 1687, p. 88) and by Guillet (*Mém. inéd.*, I, 378); it included, apart from vases and lead tassels, "a repr. of the hunt with hares, birds and several children"; children* and birds appear on two pages of sketches in the Coll. de Cotte (Bibl. Nat. Est., Va 78g, II). The Trianon de Porcelaine (engr. by Pérelle*, Bibl. Nat. Est., Va 78g, I, Fol.) was destroyed in 1687 and replaced by the present Palais du Grand Trianon, cf. A. Marie, *Naissance de Vers.*, II, p. 197–225. Destroyed.

39
Four Swans for the Bosquet du Marais, Versailles

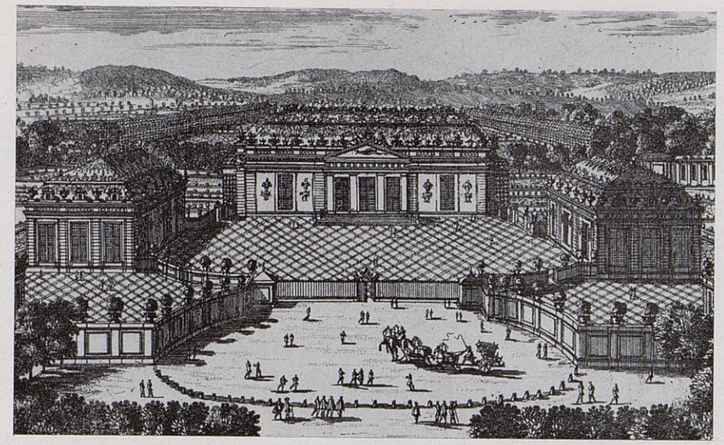
1672 Lead and painted tin
Payment on account 1000 L. (*Comptes*, I, 624). Placed at the four corners of the central Pièce d'Eau, among the lead rushes; the swans spouted water which hit the central rock. They appear in all the old illustr. of the Bosquet, e.g. in an engr.* by I. Silvestre from 1680; cf. A. Marie, *Naissance de Vers.*, I, p. 90–4. Destroyed.

40
Sculptures for two Buffets d'Eau, for the Bosquet du Marais, Versailles

1672–78
On either side of the main Bassin. H. apparently did the models in collab. with Mazeline (payments of 400 L., 2000 L., 800 L., *Comptes*, I, 617, 696, 963) and seems to have carved the whole sculptural decor. with the exception of masks by P. Legros I (no. 18) and marble work by Legrue, Misson and Derbais; some drawings for this decor. are preserved (Arch. Nat., O^{1} 1792). There were: in front, voluted consoles, shells, lion-paws, and numerous vases spouting water; on the sides, voluted consoles, decor. with crayfish, lizards and dolphins, separated by shells at each level. H. received in 1678 another payment of 800 L. on account for the 'Fontaine du Marais' (*Comptes*, I, 963).
H.'s decor. disapp. when, in 1705, the Bosquet was entirely remodelled for the groups of 'Apollo served by the Nymphs' and the 'Sun-horses'. Destroyed.



38



38

41
Fountains in the Labyrinthe, Versailles

1673–74 Lead
cf. J. Wilhelm, 'Le Labyrinthe de Vers.', *B. Mus. Fr.*, 1936, p. 44–63; S. Hoog, 'Du nouveau sur le Labyrinthe de Vers.', Colloque sur l'animal de Lascaux à Picasso, Paris, 1976 (unpublished). H. rec. several payments on account for the Labyrinthe, towards a total of 9080 L., plus 600 L. in 1674 (*Comptes*, I, 617, 696, 762). A plan of the Labyrinthe in the Coll. Tessin, Stockholm, contains a Ms. list of the sculptors of 36 of the fountains, from which it appears that H. did a considerable number of fountains illustr. scenes from the Fables of Aesop:

a. The Duke and the Birds (fable no. 1*). A damaged bird of prey in the Versailles Museum probably belongs to it.

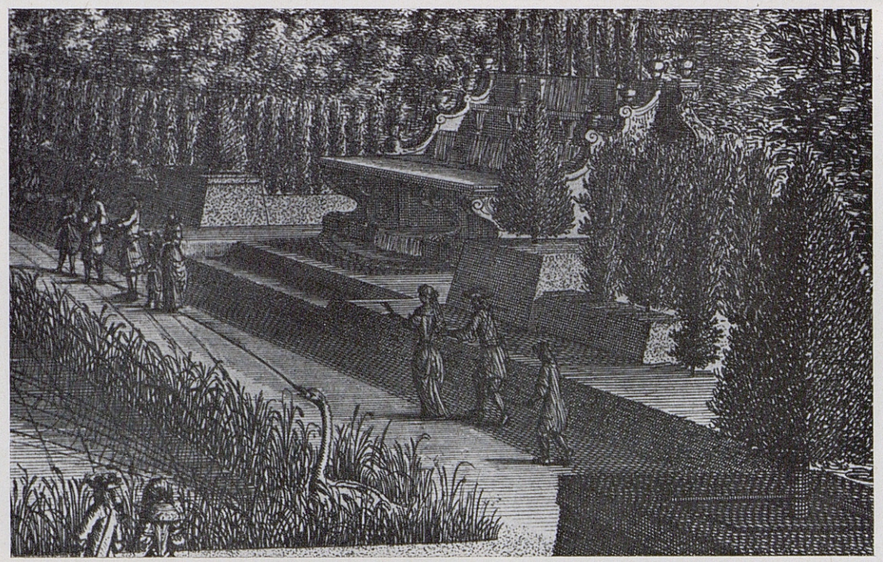
b. The Peacock and the Jay (fable no. 7*). The damaged peacock spreading its tail (112 × 150) and a closed peacock's tail in the Versailles Museum probably belong to it.

c. The Serpent and the Rasp (fable no. 10*). The serpent (H: 118), which resembles a dragon, is extant in the Versailles Museum (MV 7928).

d. The Monkey-Judge (fable no. 18*).

e. The Fox and the Billy-goat (fable no. 24*). The goat (H: 64), its body half emerging from the water, is in the Versailles Museum (MV 7935).

f. The Dolphin and the Monkey (fable no. 34*).
Extant: the main group of the monkey riding on the dolphin (H: 92), in the Versailles Museum (MV 7601). The *Comptes*, I, 696, attrib. a dolphin and a monkey to Sybraique: we do not know whether this refers to two



39–40



41f

single figures or to group f. above, which would make collaboration with H. likely.
All the fountains have been engraved by Sébastien Leclerc.

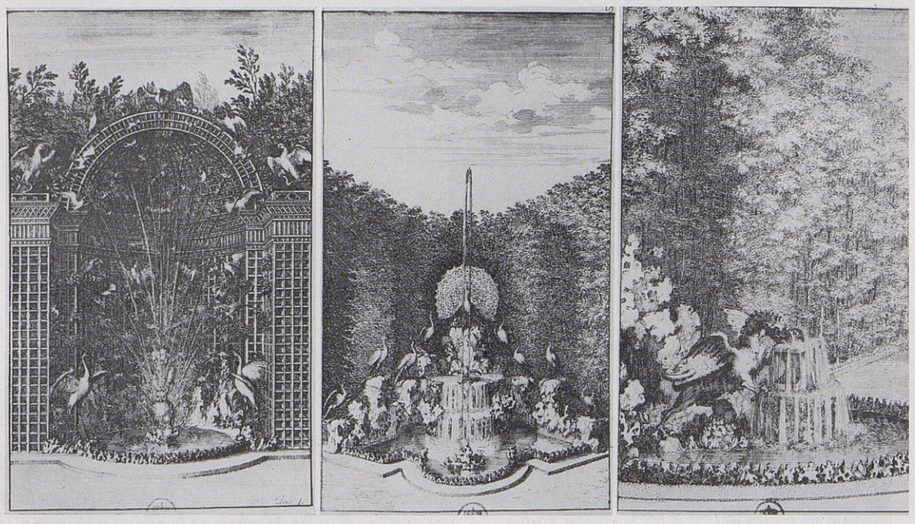
VERSAILLES, MUSEUM (Fragments only)

42
Two Fathers of the Greek Church, for the Collège des Quatre Nations (Institut)

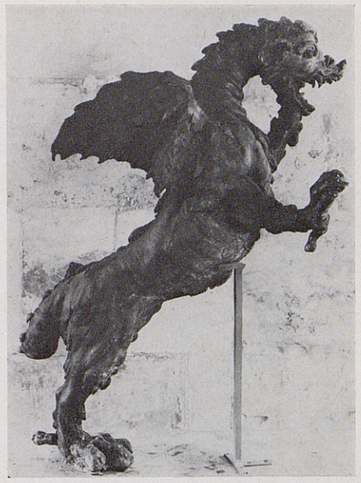
1673–77 Two Groups Stone H: ca. 350
Models completed in Jan. 1673 (Reg. Délib. in Bibl. Institut, Ms. M 368, fol. 1). Large clay models and stone groups executed between Dec. 1676 and the end of March 1677; payment 1700 L., Arch. Nat., H³ 2823. Two of the 12 groups placed on the exterior entablature of the chapel. Jouvenet (nos. 4, 5) carved the two other Fathers of the Greek Church. cf. Desjardins nos. 13, 23*. Destroyed.

43
Fountain of the Escalier des Ambassadeurs, Versailles Palace

1674 Marble and Bronze
Tuby, with the sculptors Massou and H. and the marble-masons Misson and Derbais, were commissioned to do



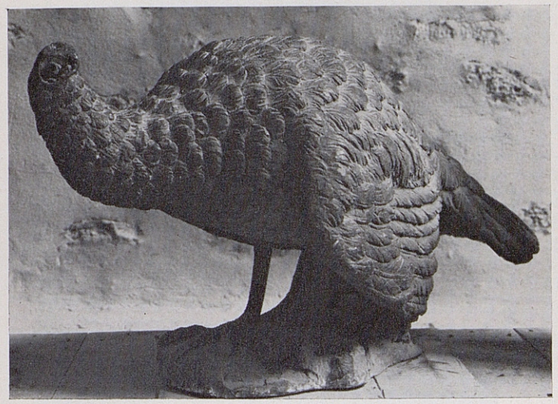
41a 41b 41c



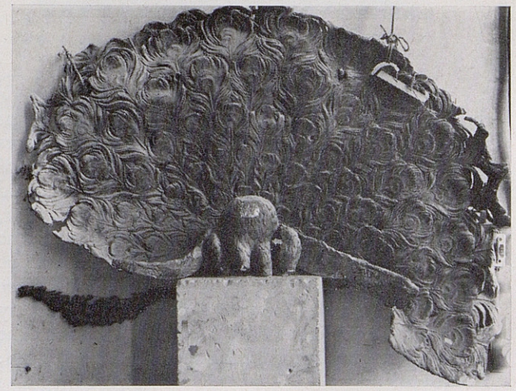
41c



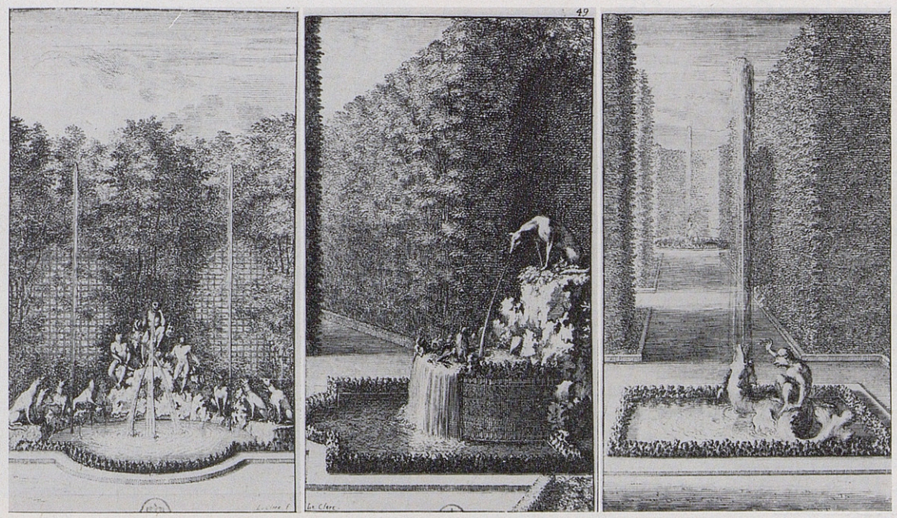
41c



41a



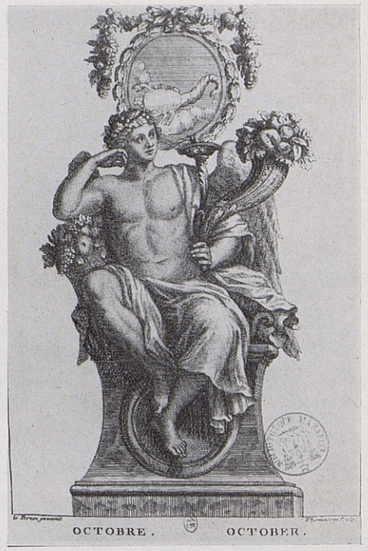
41b



41d 41e 41f



43



44a

the fountain for the niche on the landing of the great staircase. Tuby rec. 1000 L.; the two other sculptors 300 L. (*Comptes*, I, 761). The fountain was composed of a shell in red and white marble, supplied by Misson and Derbais; it was supported by bronze dolphins; above, two tritons held a marble shell decor. with a mask; the tritons were replaced in 1682 by a restored antique group of Silenus carried by a marine centaur. The second version of the fountain is shown in an engr. by Chevotet & Surugue* (Bibl. Nat. Est., Hc 18). The staircase was demolished during the reign of Louis XV. Destroyed.

44
Work at the Salon Octogone of the Appartement des Bains, Versailles

1675–76
a. '*The Month of October*'
Statue Lead and tin
One of 12 statues of months placed in the angles of the Cabinet Octogone; cf. Desjardins no. 27a. H. rec. on account 636 L. towards a total payment of 1236 L. in 1675 (*Comptes*, I, 830). Acc. to Piganiol (*Vers.-Marly*, 1730, I, p. 20), H. did 'October', repr. by a seated winged young man, holding a cornucopia and a flaming torch; above him, in a medallion, a scorpion, the appropriate sign of the Zodiac. Engr. by Thomassin* in Monicart, *Vers. immortalisé*, 1720. Destroyed.
b. *Ornaments*
Desjardins (no. 27b), P. Legros I (no. 21b), Tuby, G. Marsy and Massou also contributed to this decoration. Payment to H. 300 L. (*Comptes*, I, 902). This may be the ornamental setting behind one of the figures of a Month (cf. Th. Hedin, 'G. & B. Marsy', Dissertation, 1977, Chicago). Destroyed.

45*
The Choleric Temperament

1675–80 Group Marble H: 230
Many payments on account, amounting to 3100 L.; final payment of 10,250 L., including the Faun, no. 62, and work on the Bassin de Neptune, no. 61 (*Comptes*, I, 830, 902, 962, 1048, 1158, 1289). But under the terms of the contract of 12 May 1680 (Min. Centr. Arch. Nat., Et. L, 164), H. entrusted the completion of 'The Choleric Temperament' to the sculptor Pierre Vernais, for 1100 L. The work was valued on 15 Aug. 1692 at



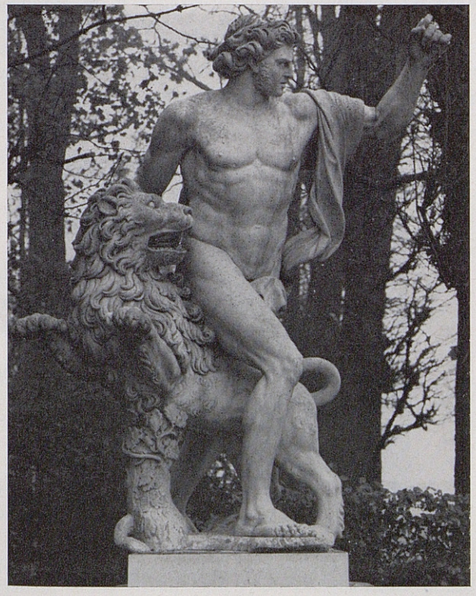
45

4600 L. (Arch. Nat., O[1] 1964[4]). Illustr. one of the four Temperaments, the Choleric is represented nude, with a furious expression, accompanied by a roaring lion. The statue formed part of Le Brun's Grande Commande of 1674 and was placed at the upper part of the Allée d'Eau, symmetrically with 'The Sanguine Temperament' by Jouvenet (no. 6). Drawing by Le Brun* (Louvre, Cab. dessins, 29794); engr. by Thomassin, *Vers.*, p. 99; drawing in Bibl. Nat. Est., Fb 25, p. 14.

VERSAILLES, PARK

46
Work at the Château de Clagny

1677–80
cf. A. Marie, *Mansart à Versailles*, 1972, I, p. 2–72. Under the direction of Hardouin-Mansart. The sculptural decor. of the château was exec. by a large team of sculptors; the contribution of each individual artist is difficult to ascertain. H. rec. several payments: in 1677 and 78, to him and associates, 1900 L. on account for stucco ornaments in the Appartement bas; in 1678, to him and assoc., a final payment of 1700 L. for work in the Grande Galerie; in 1679, to H. alone a final payment of 348 L. for unspecified work; in 1682 to H. alone 311 L. towards a final payment of 1649 L. for work during 1677–9, also unspecified (*Comptes*, I, 918, 983, 1075, 1191; II, 160). H.'s son carved two statues in 1680 for the forepart of the building and rec. 340 L. (*Comptes*, I, 1181, 1326). Destroyed.



45



Detail 45

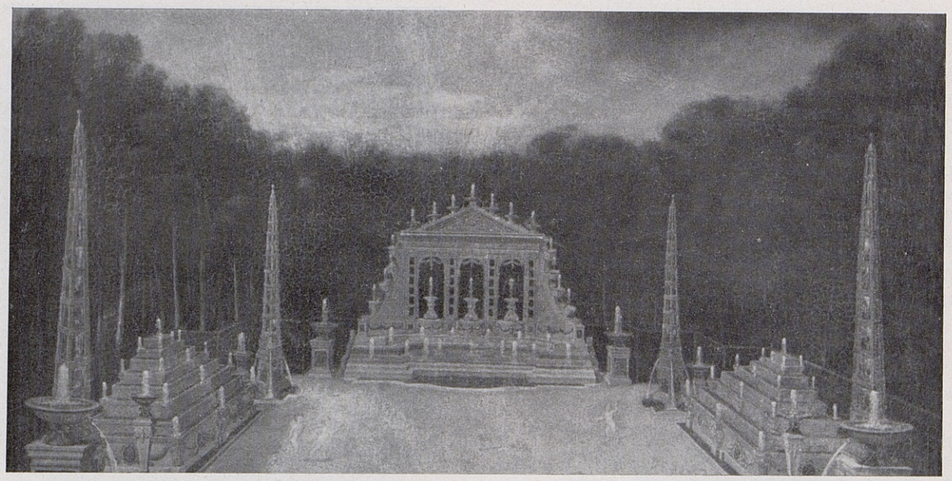
47
Work in the Vestibule and on the Escalier de la Reine

1678–81 Stucco
In collab. with L. Magnier and Le Conte (no. 2). Three instalments towards a final payment of 3712 L. (*Comptes*, I, 1049, 1285). Probably the ornaments on the cornice.

VERSAILLES, PALACE

48
Work for the Bosquet de l'Arc de Triomphe, Versailles Park

1678–83 Marble and lead
a. *Sculptural work on two pyramids*
1678–79
In collab. with Mazeline, payments on account of 11,700 L. and 1400 L., also two payments on account of 19,600 L. and 16,932 L., including other work (see b.) on the Arc de Triomphe (*Comptes*, I, 1049, 1157, 1283). Descr. of the pyramids or obelisks in Piganiol (*Vers.-Marly*, 1764, II, 195–200); drawing in Bibl. Nat. Est., Va 78 f, 4, cf. Blanchard no. 10*. Placed on decorated pedestals of Languedoc marble; the angles were faced with gilded metal, the fronts with wrought iron.
b. *Ornaments on the Fountain of the Arc de Triomphe*
1679–81
In collab. with Mazeline and Blanchard (no. 10*); payments on account 19,600 L. and 16,932 L., including other work (see a.) and payment of 2500 L. on account in 1681 (*Comptes*, I, 1157, 1283; II, 58). A drawing in Bibl. Nat. Est., Va 78 f, 4* and a painting by Cotelle* (in the Mus., Versailles, MV 772) show the pyramids and fountain of the Arc de Triomphe. Descr. in Piganiol (*Vers.-Marly*, 1764, II, p. 195–200). The Arc de Triomphe, which stood on the highest point of the



Detail of Cotelle's painting *48b*

bosquet, consisted of three gilded iron porticos supporting a pediment with seven vases, shells at the side and water-jets inside the arches. The water descended by stages into a great bassin below.

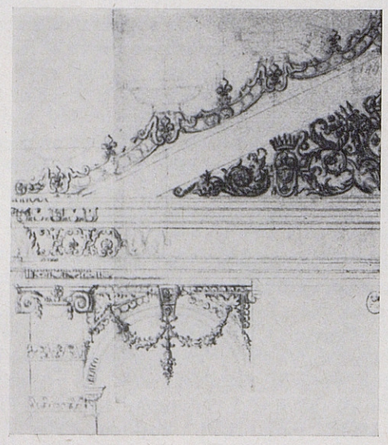
c. *Marble Ornaments on the Fontaine de la Victoire*
1679–81
Acc. to the specification of 23 March 1679 (Arch. Nat., O[1] 1790, publ. by Nolhac, *Création*, p. 168), in collab. with Blanchard (no. 10*) and Mazeline. Payment of 1718 L. for erecting the fountain in the park (*Comptes*, II, 92). The statue of Victory is usually attrib. to Mazeline alone (Piganiol; Thomassin, *Vers.*, p. 130).

d. *Ornaments on the Fontaine de la Gloire*
1681–83
In collab. with Mazeline; payment 14,613 L. (*Comptes*, II, 25, 190, 197, 279; IV, 6, 61) for the marble and metal sculptures at the fountain, excluding the main group, done by Coyzevox (no. 29b*).

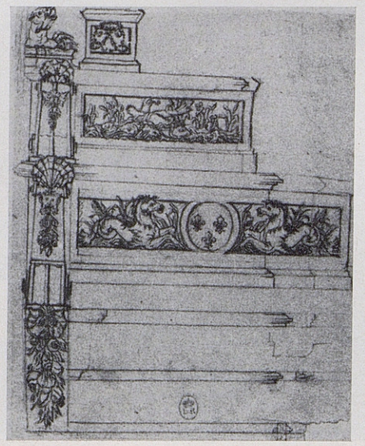
e. *Work on benches*
In collab. with Mazeline; payments on account 2440 L., 3000 L., 1550 L. (*Comptes*, II, 179, 190, 315). Nothing of these works remains.
Destroyed.

49
Work on the Model for the Madeleine, near Fontainebleau

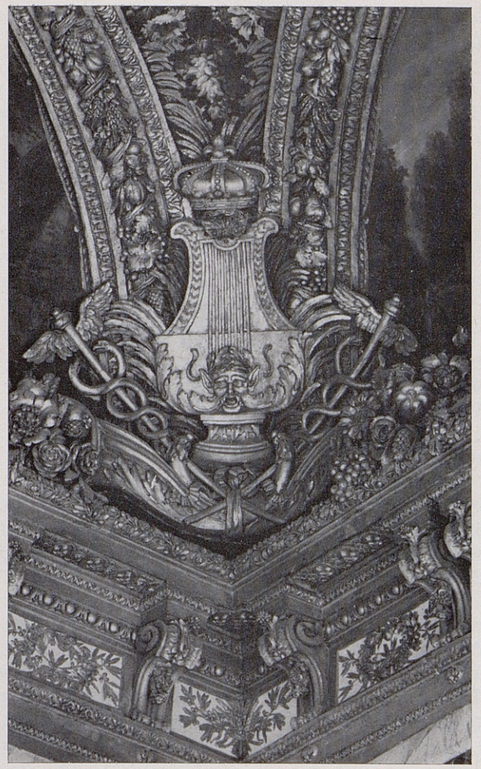
1679
In collab. with Le Hongre (no. 64), H. received 385 L. (*Comptes*, I, 1130). Louis XIV had planned a magnificent house for the Marquise de Montespan at the Ermitage de la Madeleine, in the forest of Fontainebleau, on the hill between Valvins and Samois. Acc. to the *Comptes*, only the model, on which several artists and sculptors collaborated, was ever done. Destroyed.



48b



48b



50

50
Cornices and Ornaments at Versailles Palace

1679
In collab. with Mazeline and Blanchard (no. 9*). For the Salons de la Guerre and de la Paix* and the Grand Salon de l'Appartement de la Reine. Payment 2500 L. (*Comptes*, I, 1157).

VERSAILLES, PALACE

51
Ornaments on two Lanterns above the roof of Versailles Palace

1679 Lead
In collab. with Mazeline and Blanchard (no. 8*); payment 2200 L. (*Comptes*, I, 1157). Destroyed.

52
Twelve Vases for Versailles Palace

1679–80 Stone
Payment 762 L. (*Comptes*, I, 1158, 1289). Placed on the balustrade of the Palace. Replaced by copies. Destroyed.

53
Trophies

1680 Bas-reliefs Stone
Payment 993 L. (*Comptes*, I, 1289; II, 94). Above the window-arches of the Grande Galerie, facing the Parterre d'Eau.

VERSAILLES, PALACE

54
Animals for the Fontaine du Gouffre

1680–81 Lead
This was the 39th and last fountain added to the Labyrinthe in the park at Versailles, illustr. the fable of the duck and the barbets. Engr. by S. Leclerc*. It shows four ducks walking on a wheel. For this fountain, H. alone rec. 500 L., then 1090 L. with Mazeline (*Comptes*, I, 1283, 1289). Destroyed.

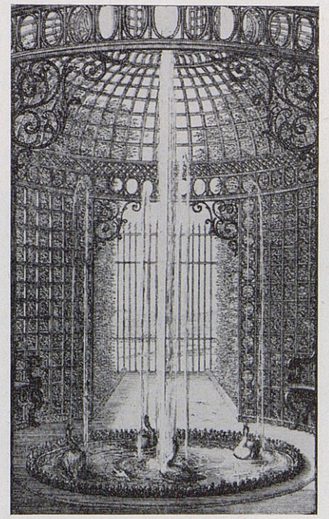
55
Twelve Vases

1681 Stone
Payment 960 L. (*Comptes*, II, 54). Placed on the walls of the Petite and the Grande Ecuries.

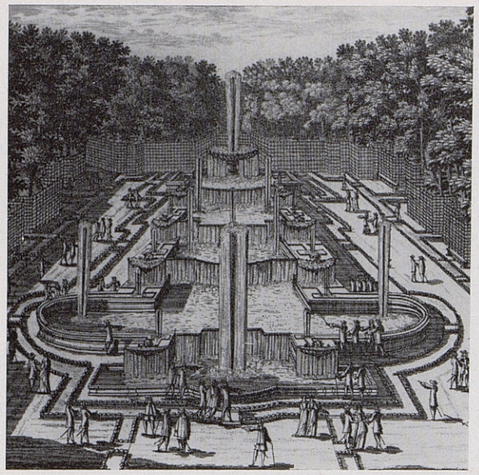
VERSAILLES PALACE, ECURIES

56
Models for Torchères and Vases for the Salle de Bal in Versailles Park

1681
Payment 500 L. (*Comptes*, II, 173). The four torchères supporting the girandoles by P. Legros I (no. 36*) and



54



57

Massou are still in the bosquet. The four vases carved by Le Conte (no. 3*) are also still in position; see also Jouvenet no. 25. Models destroyed.

57
Ornaments at the Bassin des Sources, Versailles Park

1682
H. and Raon together received 2095 L. "for works of sculpture at the Bassin des Sources in 1682" (*Comptes*, II, 180, 197, 919). The Bosquet des Sources was later replaced by the Colonnade. There were pedestals and flat stones or 'goulettes' (Arch. Nat., O^{I} 1791). An engr.* by N. de Poilly shows the Bassin. Demolished in 1684. Destroyed.

58
Model for a Balcony

1682
H. received 100 L. for the model of a balcony for the small courtyard at Versailles Palace in the Aile des Princes (or du Midi), adjoining the apartment of the Queen (*Comptes*, II, 173). Destroyed.

59
Work at the Aile du Midi, Versailles Palace

1682
H. and Raon received 600 L., then 632 L., towards a total payment of 3432 L. "for works of sculpture done in various apartments of the grande aile" (*Comptes*, II, 136, 172). H. alone received 1100 L., then 311 L., towards a total payment of 1649 L., also for work on the Grande Aile (*ibid.*, II, 11, 160). Nothing remains of the interior decor. of the Aile du Midi. Destroyed.

60
Sculpture at the Ile Royale, Versailles Park

1682–83 Stone
H. and Mazeline together executed the stone sculpture for the Cascade of the Ile Royale, for 7942 L. (*Comptes*, I, 1283; II, 20, 25, 183). The sculptor André (no. 7*) did the marble shells. This large pièce d'eau, which in 1682 replaced the Galerie d'Eau, was later very much modified. What remains of it today, called the Bassin du Miroir, has lost the old decor. The Ile Royale appears in a contemporary drawing and in several engrs. Destroyed.

61
Work at the Bassin Sous le Dragon, Versailles Park

1683
a. *Model for a group of Amphitrite* Plaster
In collab. with Raon, payment 600 L. (*Comptes*, II, 278, 674). One of the groups planned for the sustaining wall of the future Bassin de Neptune, cf. Hardy no. 7. Destroyed.
b. Two vases, basins, shells and masks
1682–83 Lead
An instalm. of 1900 L. and final payment of 10,260 L. including 'The Choleric Temperament' (no. 45) and the 'Faun' (no. 62) in 1695 (*Comptes*, II, 139, 278; III, 1097, 1137). cf. Carlier no. 3(*).

VERSAILLES, PARK



62



Detail 62

62*
Faun

1684–87 Term Marble H: 290
Payment of 300 L. for the model; 1000 L. on account for the marble, and 360 L.; final payment of 10,260 L. incl. 'The Choleric Temperament' (no. 45) and the work (no. 61) at the Bassin de Neptune (*Comptes*, II, 442, 621, 1177; III, 1090, 1137). Valued on 15 Aug. 1692 at 3000 L. (Arch. Nat., O^{I} 1964[4]). Placed on the north side of the Demi-lune de Latone. Attribs.: a goat's skin wrapped around the hips, an ivy-branch around the forehead and a bunch of grapes which the Faun squeezes into a cup. Engr. by Thomassin, *Vers.*, p. 199; drawing in Bibl. Nat. Est., Fb 25, p. 73.

VERSAILLES, PARK

63
Two Vases for the Colonnade

1685 Marble
Payment 840 L. (*Comptes*, II, 621), for two of the vases which stand on top of Hardouin-Mansart's Colonnade. cf. Granier no. 14b(*).

VERSAILLES, PARK

64* 65*
Tiger holding down a Bear
Bloodhound bringing down a Stag

1685–87 Two Groups Bronze Av. H: 110
H. supplied small and large models in clay and wax for these two groups, which were cast in bronze by the Kellers in 1687. Payment for the models 2200 L. (*Comptes*, II, 621, 988, 1177). The two groups were placed at the Bassin du Point du Jour, symmetrically with the Fighting Animals by Van Clève and Raon at the Bassin du Soir. Engr. by Thomassin, *Vers.*, p. 141. Drawing in the Bibl. Nat. Est., Va 78f, 1.

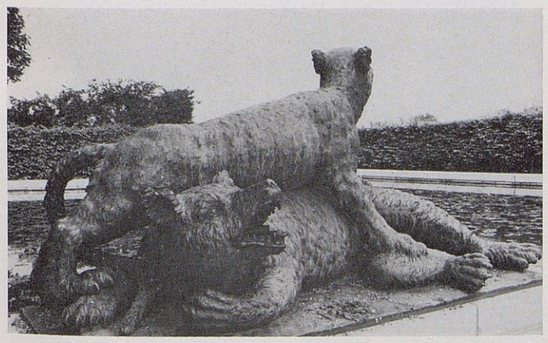
VERSAILLES, PARK

66
Model for the Bassin de Thétis

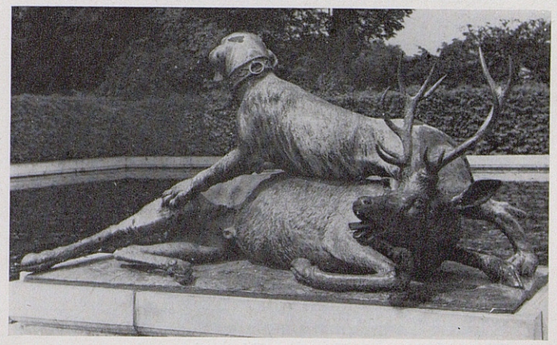
1687
Payment 1000 L. (*Comptes*, II, 621). Model for one of the two Bassins of the Parterre d'Eau; the other one was to be decor. with the 'Triumph of Venus', see Collignon no. 10. Acc. to Félibien's Invent. of 1692, the moulds of the models for these Bassins were kept in the Salle des Antiques (Arch. Nat., O^{I} 1077[A], p. 6), but the project was abandoned.

67
Group of two Dolphins at Versailles

Undated Bronze
Listed in the 'Etat General des Sculptures . . . de Versailles en 1694' (Arch. Nat., O^{I} 1790[10]) no. 288, at the Galerie d'Eau. Not ident. or disapp.



64



65

HULOT, Guillaume (before 1660–after 1722)

Belonged to a family of sculptors established in Paris, T.-B., XVIII, 1925, p. 111–2. Son of the sculptor Jacques H. and Marguerite Torel. Guillaume had two sisters and two brothers (Bibl. Nat. Ms., Fichier Laborde 35104, 35112; Min. Centr. Arch. Nat., Et. LIII; 3 deeds dd. 6 Aug. 1658, 13 Jan. and 22 May 1669). The family lived in rue d'Argenteuil, par. St.-Roch. Jacques H. was received into the Acad. St.-Luc on 8 March 1655 (Guiffrey, *St. Luc*, p. 155).

Guillaume H. was living in the rue Mouffetard, par. St.-Hippolyte, when on 26 Feb. 1685 he married Elisabeth Coustou, sister of the sculptors Nicolas and Guillaume (Min. Centr. Arch. Nat., Et. XVII, 398); witnesses were the sculptors Coyzevox, Joly, P. Bourdict, N. and Ph. Hulot and F. Fransin. They had five or six children, one of them a son (Henri?); another son, Antoine, was a sculptor. Guillaume became Administrateur des bâtiments du comte de Wiedrungnel. Acc. to the notary's deeds, Guillaume was only a "maître sculpteur" at the beginning of 1685, but from Dec. 1685 he is called " Sculpteur du Roi" at the royal workshop of the Gobelins. Like his brothers, he worked in wood, but also in marble; it was certainly Guillaume whose work is mentioned in the Comptes des Bâtiments for Versailles, Trianon, Marly and the Invalides, because the payments stop suddenly in 1700. On 24 July of this same year Guillaume departed for Prussia, together with the architect Jean de Bodt. He left his brother Philippe a power of attorney (procuration) dd. 25 May 1700 for any sum due to him (Min. Centr. Arch. Nat., Et. CXVIII, 216, publ. in Rambaud, I, p. 261). In Berlin he became sculptor to the Elector Friedrich III of Brandenburg (who became King Friedrich I of Prussia), with the substantial salary of 700 Thaler (Berlin, Staatsarchiv, Rp. XX, Personalia; cf. W. Boeck, 'Les sculpteurs fr. à la cour de Frédéric Ier de Prusse', *GBA*, 1933[2], p. 104–16). His studio was in Friedrichswerder, near the Jungfernbrücke (Berlin, Staatsarchiv, Rp. IX, E, 16[1], fasc.[1]). In 1720, he accomp. Jean de Bodt to Wesel; after that, there is no trace of him. An Henri Hulot, who was together with him at Berlin in the entourage of Zacharie Longuelune, left about 1710 or 1714 for Dresden to enter the service of Augustus the Strong (cf. G. Troescher, *Kunst und Künstler, Wanderungen in Mitteleuropa*, III, 1914, p. 290).

Guillaume's brothers Nicolas and Philippe were also sculptors.

Nicolas H. (1645–1729) twice rec. 2nd prize at the Acad. with bas-reliefs of Adam and Eve (1676, 1678). In 1685, he undertook to do carvings on a coach for the 'Corps de la Reyne', contract 11 Jan. 1685 (Min. Centr. Arch. Nat., Et. LIII, 85). From 1691, he assisted his brother Philippe in his work; became 'procurateur' of Zacharie Longuelune, engineer and architect to the King of Poland in Dresden. Died without issue.

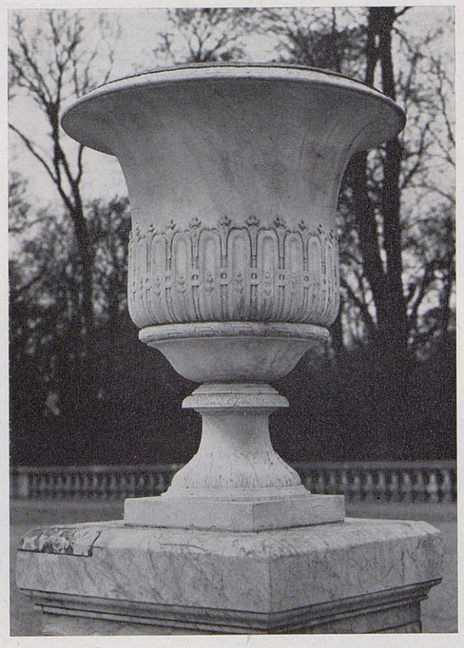
Philippe H. (died 1723) specialised, together with his brother Nicolas, in wood carvings; he was rec. into the Acad. St.-Luc on 1 Aug. 1680; became Recteur (Guiffrey, *St.-Luc*, p. 155). His studios were successively at the rue d'Argenteuil, Paris; at the rue des Moineaux, Butte St.-Roch (1704–11), and on the Fossés Jaunes, near the Capucines. Was, at least from 1711, Sculptor to the Duc d'Orléans. Only a few of his works are known: in 1693, sculptural work on the frame above the fireplace and two sopraportes at the Hôtel de Seignelay, rue de Vivienne (Mém., 24 July 1693, Arch. Nat., T 1123[28A]); in 1716–18, worked for the Duc and Duchesse d'Orléans in collab. with Lange and J.-L. Lemoyne (no. 35); mentioned in the Invent. of his papers. By 1721 he was blind (Arch. Nat., Y 307, fol. 79 v[o].); died 7 Feb. 1723; Invent. a.d. 10 May 1723 (Min. Centr. Arch. Nat., Et. LIII, 220); there was only one sculpture in his studio, the marble bust of a woman. Married Magdeleine Plisson; five children; his two sons also became sculptors:

Pierre (d. 1727) succeeded him as sculptor to the Duc d'Orléans and worked for private patrons, the Prince de Guise, Mr. Fournier and Mr. Saintard.

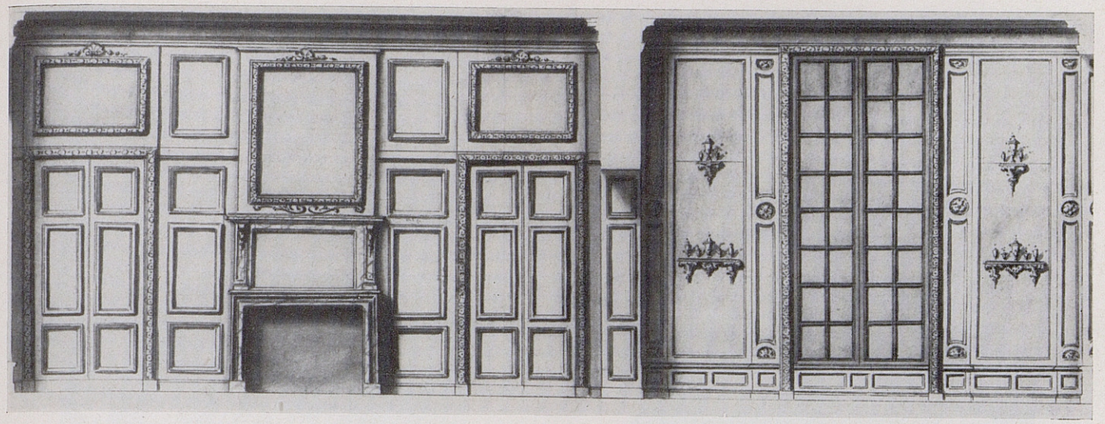
Etienne, Acad. St.-Luc, shared, with Pierre, his father's studio in the rue des Moineaux; in 1732–3, he was working for the Comtesse de Parabère in her Hôtel at the Place Louis-le-Grand (cf. Rambaud, I, p. 18–19).

Bibliogr.: Guiffrey, *Liste des pensionnaires*; Bibl. Nat. Ms., Fich. Laborde 35115, Min. Centr. Arch. Nat., several deeds in Et. LIII, liasses 214, 222, 228, 242.

See endpapers for family tree.



4



5

1
Four Ionic Capitals

1687–88 Marble
Payment 693 L. for two straight pilaster and two corner capitals (*Comptes*, II, 1177, 1688). cf. André no 11*.

VERSAILLES, GRAND TRIANON

2
Twenty-six Culs-de-Lampe, for Versailles Palace

1693 Wood
In collab. with a team, cf. Chauveau no. 6. Above the pilasters of the panelling in the Cabinet leading to the Salon Ovale in the Petit Appartement du Roi. Payment 520 L. (*Comptes*, III, 825). Disappeared.

3
Picture Frame

1697 Wood
Payment 120 L., "for woodwork and carving of a wooden frame . . . for the painting of Queen Esther by Mr. Coypel fils" (*Comptes*, IV, 188). Not ident. or disapp.

4(*)
Vase

1697 Marble H: 130
One of the 12 vases commissioned on 26 March 1697 for the balustrade of the Demi-lune des Vents at Marly, cf. Barois no. 11*. Similar to one by Tuby; the lower part of the vase is decor. with simple fluting and rosettes (Arch. Nat., O[1] 2773[5]). Payment 860 L. in two instalm. (*Comptes*, IV, 188, 337). Only eight of those vases were actually placed in position; the two by Tuby and H. were soon moved to Versailles for the parapet separating the Parterre des Fleurs (du Midi) from the Parterre d'Eau, where they were seen in 1707 by Piganiol (*Vers.-Marly*, p. 246; see also Dezallier, *Environs de P.*, 1762, p. 116).

VERSAILLES, PARK

5
Wood Carvings in the Château de la Ménagerie, Versailles

1698–99 Wood
Payment 3430 L. (*Comptes*, IV, 312, 448, 591). H.'s work is descr. in detail in Arch. Nat., O[1] 1805[112]: carved woodwork in the antechamber of the summer apartment of the Duchesse de Bourgogne (panelling by Nesle), ornaments on window- and door-frames, picture-frames, cornices and doors. Appears in the water-colour sketches by the architect Lassurance (Arch. Nat., O[1] 1805[241*, 245, 248–9], and Versement d'Archit., Boîte XXVI, nos. 10–27). cf. Fiske Kimball, 'Le décor du Chât. de la Ménagerie à Vers.', *GBA*, 1936[2], p. 245–56; G. Mabille, 'La Ménagerie de Vers.', *GBA*, 1974[1], p. 25–7. Destroyed.

6*
Humility

1698–99 Bas-relief Stone 153 × 217
One of four bas-reliefs repr. the Virtues; each is placed



6

above a door inside one of the round chapels in the Dôme des Invalides. 'Hope', 'Faith' and 'Charity' were by Le Conte (nos. 40, 41) and Lapierre (no. 4). H.'s bas-relief is in the Chapel of St.-Ambroise. Payment to H. 400 L. (*Comptes*, IV, 331, 473 and Arch. Nat., O^{I} 1665^{68}): A marginal note in the survey of work outstanding dd. 23 Dec. 1698, reads: "press s^{r} H., who has nothing to do"; on 16 May 1699 (O^{I} 1665^{36}), the work was finished; an appraisement of the bas-relief by a commission of sculptors incl. N. Coustou, Coyzevox, Van Clève and Lespingola (O^{I} 1665^{47}) says: "the leaves of the tree must be made finer and the right knee of the woman lowered". 'Humility' is repr. by a reclining woman, pressing the Host to her breast with crossed arms; beside her a lamb, at her feet a crown, symbol of her renunciation.

PARIS, DOME DES INVALIDES

7
Repairs to Frames for Marly

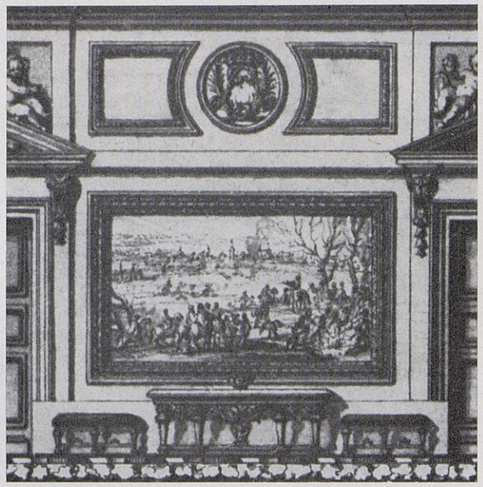
1699
H. rec. in three instalms. 662 L. for repairs to the great stone frames with wooden edges for Van der Meulen's paintings in the four vestibules of the Pavillon Royal at Marly (*Comptes*, IV, 517, 619; Arch. Nat., O^{I} 1490, p. 248). The stone frames were by N. Coustou (no. 20b) and Jouvenet (no. 65), the woodwork by Flamen (no. 40) and Dugoulon. Van der Meulen's paintings, with their frames, appear in a water-colour drawing repr. a cross-section of the Pavillon Royal* (Arch. Nat., O^{I} 1472, p. 5). Destroyed.

8
Nymph of Diana

1699–1744 Marble H: 192
H. rec. 500 L. in 1699, and 400 L. in 1700, "for a marble figure he made repr. a companion of Diana" (*Comptes*, IV, 479, 619). In 1700 H. had to abandon the work, which was only rough-hewn, because of his departure for Prussia. The stone was taken over by N. Coustou (Arch. Nat., O^{I} 1976^{A}, p. 342–3), then successively moved to the studios of Girardon, Raon and Coyzevox; in 1742 it was with G. Coustou (no. 79*), who finished it for a fee of 4600 L. (Arch. Nat., O^{I} 1921^{B}, O^{I} 1907^{12}, O^{I} 2244). During the 18th c. in the Marquis de Marigny Coll.; in 1824 bought by Valentin for his house at Clisson; attributed to Pigalle, it was called the "Diane de Clisson". Exh. at the Trocadéro for the Exposition Universelle of 1878. Bought afterwards by P. Eudel, then by Gustave de Rothschild. Sale 21 June 1979, Paris, Palais d'Orsay, no. 71.

Wearing a loose cloak, with a horn in her raised right hand, the nymph leads a greyhound on a leash.

PRIVATE COLLECTION



7

9
Sculptures at the Zeughaus (Arsenal), Berlin

ca. 1705
a.* Bust of Friedrich I of Prussia
1705–06 Oval Medallion Bronze
In the arch above the main entrance. Cast in 1706 by Johann Jacobi, pupil of the Kellers; after a model by H., who rec. 200 thaler for the model and the chasing of the bronze (Berlin, Staatsarchiv, Rp. 21, 19 Ia). The medallion was gilded by Thile, cf. Beckmann, Berlin, Bibliothek des Magistrats, III, 119; F. Nicolai, *Nachricht von den Baumeistern, Bildhauern . . .*, Berlin, 1786, p. 93, and *Beschreibung . . . von Berlin u. Potsdam*, 1786, I, p. 164; J. Dagobert, 'Vom Brustbild Friedrichs I am Zeughause in Berlin', *Mitteilungen des Vereins für die Geschichte Berlins*, 1895, p. 63–4.

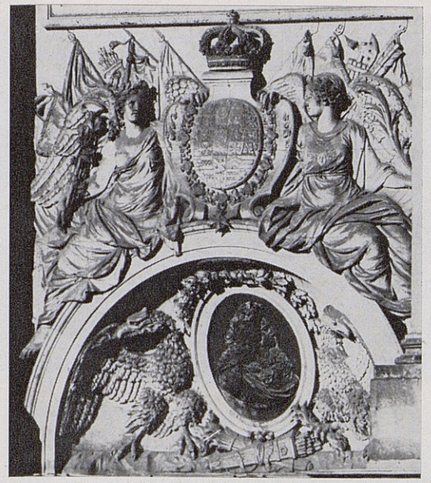
b.* The medallion, flanked by two eagles, is surmounted by a bas-relief of two women seated among trophies, 'Fame' and 'Victory', holding the Prussian coat-of-arms*. W. Boeck attribs. the whole of this ensemble to H., *op. cit.* (Biogr.).

c.* Mechanics
d.* Geometry
e.* Arithmetic
f.* Pyrotechnics
Four statues Sandstone Over life-size
On either side of the main entrance. Very much restored. The lower halves were practically re-done in 1775. Some original fragments are preserved in the Bode Museum in Berlin. Attrib. to H. by F. Nicolai, cf. a; see also R. Borrmann, *Die Bau-und Kunstdenkmäler von Berlin*, Berlin, 1893, p. 379–81.

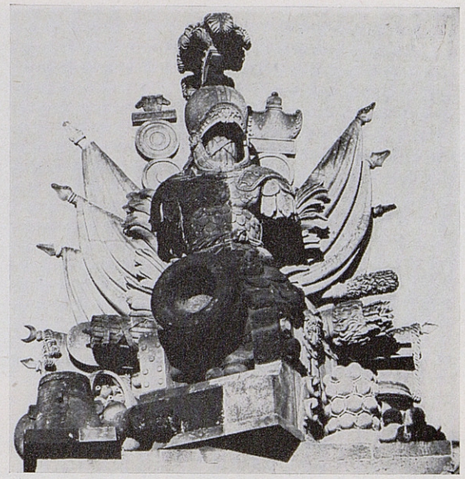
g. *Model for Trophies*
For the south side of the Zeughaus, above the balustrade. The trophies* were exec. by Weihenmeyer; cf. Nicolai, *op. cit.* above; Ladendorf, *Andreas Schlüter*, 1935, p. 145. Destroyed.

h.* Pediment on the south side Stone
Vulcan showing weapons to Minerva, accomp. by Bellona. Attrib. to H. by W. Boeck for stylistic reasons (*op. cit.* above).

BERLIN, ZEUGHAUS and BODE MUSEUM



9a, b



9g



9h



9c



9d



9e



9f



11a



11b



11c

10
Model for a Standing Statue of King Friedrich I

1702 H: over life-size
Acc. to Toland, *Relation des cours de Prusse*, 1706, it had been decided in 1702 that a bronze statue of Friedrich I should be put above the portal of the King's Palace in Berlin. Several sculptors submitted models. H. showed Friedrich as a Roman Emperor, cf. H. Ladendorf, *Andreas Schlüter*, 1935, pp. 48, 81, 98. Drawing in Dresden, Landesbibliothek Archiv (destroyed during the war), cf. G. Schiedlausky, 'Berliner Ehrenpforten 1701', *Jahrbuch der Preussischen Kunstsammlungen*, 1935, p. 131–44. H.'s model was selected; it was an important commission. In 1711 the considerable sum of 1506 thaler was still due to H., but in 1713 the statue was considered too small and was replaced by a new statue, also after H.'s model, cf. J.-G. Wachter, 'Remarques über die königl. Statue zu Fuss', 1713, VII, 3; documents from the archives are quoted in Ladendorf, *op. cit.*, pp. 48, 124. Acc. to W. Boeck, *Zeitschrift für Kunstgeschichte*, 1936, p. 169, the plaster statues of Friedrich I, standing, at Montbijou, the Hohenzollern Museum and, in marble, in the Akad. der Schönen Künste, Berlin, were probably exec. after H.'s statue. Model destroyed.

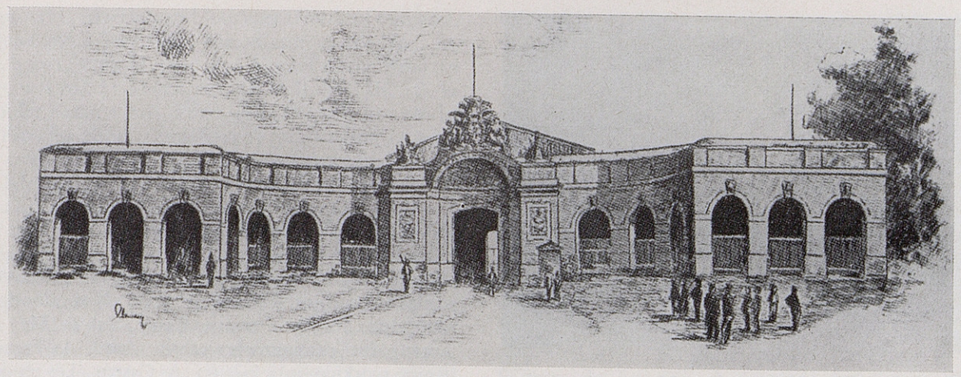
11
Sculptures at the Charlottenburger Schloss, Berlin

ca. 1709–11
Acc. to F. Nicolai, *Beschreibung . . . von Berlin u. Potsdam*, 1786, III, p. 1016, H. did the oval bas-reliefs in the passage between the Palace and the Orangerie (the architect of this part was Eosander). These bas-reliefs repr.:
a.* The Toilet of Venus
b.* The Judgment of Paris
c.* The Moon and Endymion
For stylistic reasons, W. Boeck, *loc. cit.*, *GBA*, 1933[2], p. 110–12, confirms the attrib. to H. of the bas-reliefs a. and b., but does not believe him to have done c.
d. He also attribs. to H. the eight Allegories of the Fine Arts* in stucco on the cornice of the former Audience Chamber of Friedrich I; these are eight female figures, each accomp. by a putto and attribs. appropriate to the art she represents. Destroyed with the ceiling in 1943; replaced by copies.

BERLIN-CHARLOTTENBURG, SCHLOSS



11d



12[1]



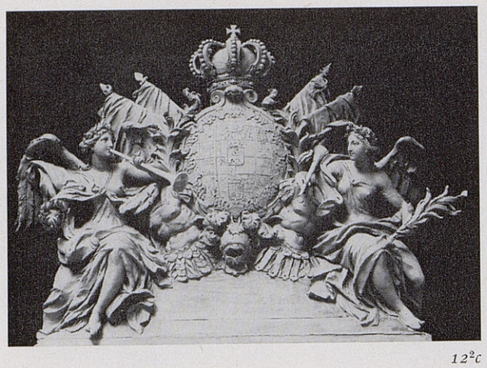
12[1]

12
Sculpture at the Berliner Tor in Wesel

1719–22 Stone
Acc. to Heinecken, *Nachrichten von Künstlern und Kunst Sachen*, Leipzig, 1768, p. 56, and Nicolai, *Nachricht . . .*, 1786, p. 93, H. exec. the sculptures on this Gate constructed by Jean de Bodt, which formerly formed part of the town's fortification.
1. The sculptures on the town side of the gate were:
a. Above the central niche.
An escutcheon with the cypher FR (Fredericus Rex), surmounted by a crown and flanked by the wings of a great eagle, palm-branches and vanquished warriors.
b. In the vault of the niche
Trophies Bas-relief



12[2]



12²c

c. On the side piers
Military trophies Bas-reliefs
d. Above the piers, in the round
Two cuirasses and trophies

All these sculptures disappeared in 1945. The general appearance of the fortified gate is known from a drawing* of 1892 and an old photograph*.

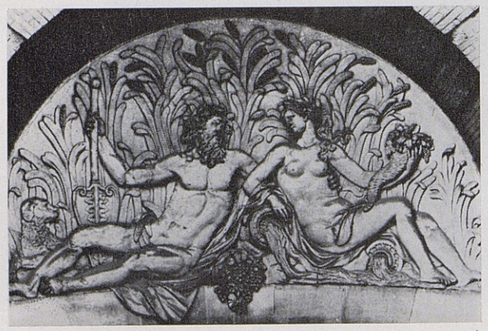
2. On the outer side:
a. Between the Doric columns, in the round, over life size:
Two statues, repr. Minerva and Hercules, surmounted by two oval medallions*; on the left, an eagle flying into the sun, with the legend "Non soli cedit"; on the right, a sleeping she-wolf, with the inscription "In ipsa quiete timendus"; the medallions are surmounted by a garland and the head of a cherub.
b. In the tympanum of the gate:
The Rhine and the Lippe*, repr. by a river-god and a nymph reclining among rushes. Bas-relief.

The sculptures (2a. & b.) are extant.

c. Crowning the attic, a group in the round:
Two Winged Figures, reclining among trophies of Fame, sounding trumpets and presenting an escutcheon with the Prussian coat-of-arms and the Insignia of the Order of the Black Eagle, draped by flags.

The present group is a much deteriorated copy, exec. in 1897 after a drawing of the original from 1791. After the same sketch, the sculptor Altmann of Cologne modelled a reduction* of this group.

WESEL, BERLINER TOR (No. 2a. & b. only)



12²b

HURTRELLE, Simon (1648–1724)

Born at Béthune, Artois; son of Nicolas Hurtrelle, sculptor, and of Simone Nayelle. Not among the candidates for the Prix de Rome, but in May 1673 among the pensionnaires of the Acad. de France in Rome working on a vase (cf. A. Castan, 'Les premières installations de l'Acad. de Fr. à Rome', *RSBAD*, 1889, p. 85–115); remained there until March 1682 (*Corr. Dir. Acad. Fr. Rome*, I, 63, 82, 85, 87, 92, 98, 112). On 10 July 1678, admitted, together with Théodon, to the Acad. St.-Luc, Rome, where they were designated in 1680–82



as 'Curateurs des étrangers' (G.-J. Hoogewerff, *Bescheiden in Italië*, II, Rome, 1913, pp. 10, 74, 90, 107; J.-A. Orbaan, 'Virtuosi al Pantheon', *Repertorium für Kunstwissenschaft*, 1914, XXXVII; F. Boyer; 'Les artistes français . . . et l'Acad. romaine de St.-Luc entre 1660 et 1700', *BSHAF*, 1950, p. 117). Returned to France, escorting a boat with vases for Versailles (*Corr. Dir. Acad. Fr. Rome*, I, 112); after that he worked for the King. On 18 Feb. 1686 he married Anne Leclerc (contract in Min. Centr. Arch. Nat., Et. L, 189); the sculptors Mazeline and Noël Jouvenet were witnesses. Three daughters and two sons, Simon and Simon-Hyacinthe. Until his marriage, H. lived in Paris, rue Montorgueil, par. St.-Eustache; afterwards rue Neuve-Ste.-Foy, par. St.-Sauveur, next to the sculptor Mazeline; in 1687, Hardouin-Mansart sold a building plot in the rue de Bourbon, par. St.-Sulpice, at the Pré-aux-Clercs to the

sculptors H., Mazeline and Jouvenet (Deeds of purchase, 22 June and 4 July 1687, Min. Centr. Arch. Nat., Et. XX, 370–1, 376). H. presented himself to the Acad. in 1687, was rec. 31 March 1690 (*P-V*, II, 365; III, 33). In 1706, he became Asst. Prof. (*ibid.*, IV, 31). In 1716 he left Paris for Niort (Deux-Sèvres) (procuration 14 April and certificat 7 Sept. 1716 in Min. Centr. Arch. Nat., Et. XI, 433–4). He still lived in Niort in 1723 (cf. *Almanachs Royaux*), but it is not known who employed him there. From 1708, he is described in all notaries' deeds as "conseiller et procureur du Roy des trésoriers de France au bureau des Finances de la généralité de Moulins" (ex. Et. XI, 397), a post which until then had been held by his brother-in-law, Jean Leclerc. His absence from Paris apparently surprised the Acad. (*P-V*, IV, 336–7). In 1723, he fell ill (*ibid.*, IV, 356) and died on 11 March 1724 at Gennevilliers (Hauts-de-Seine). His portrait was painted by Hallé le père; an engr.* of it by his son and Putois is in Bibl. Nat. Est., N2; the equestrian statue of Louis XIV (no. 17) appears in the background.

Bibliogr.: T.-B., XVIII, 1925, p. 176 (Vollmer); Jal, p. 695.

1
Vase

1673 Marble H: 190

H. was working on this vase in 1673 when the Invent. of the former Acad. de France in Rome, Casa Sant' Onofrio, was established (cf. Castan, *loc. cit.*, [Biogr.], p. 109). The entry apparently referred to vases repr. the Sacrifice of Iphigenia (detail(*)) and a Bacchanale (detail(*)); they were sent to France for the Parterre de Latone, Versailles. Of the six vases in this Parterre, Mme. Jourdain ("Remarques hist. . . .", 1695) and J. Brodon (Descr. of 1697, Bibl. Vers., Ms. 60, p. 43) attrib. 2 to Cornu (no. 12(*)); 2 to H.; 2 to Laviron (no. 4) and Le Conte (no. 20); they are copies of Medici and Borghese vases; three repr. the Sacrifice of Iphigenia, three the Bacchanale.

Between 1679–82, Colbert asked Errard, Director of the Acad. in Rome to supply vases copied from the antique for the Royal gardens and recommended that Errard should use the Italian 'scarpellini' assisted by pupils of the Acad. (*Corr. Dir. Acad. Fr. Rome*, I, p. 89–131). Errard then suggested copying the Borghese and Medici vases; two or three of the copies being ready, were sent to France; they might have been by Hurtrelle (no. 1(*)) and Laviron (no. 4). In order to complete the series, Cornu in Paris was commissioned (see no. 12(*)) and in 1683 rec. 4000 L. for "having made copies of the two Medici and Borghese vases in the centre of the Parterre de Latone". A payment for non-specified works received at this time by Le Conte (no. 20), *Comptes*, II, 232, probably relates to the same series.

VERSAILLES, PARK

2
A River

Between 1673–82 Model Terracotta

Part of a monument to the glory of Louis XIV, the model of which was exec. after Errard's design by the pupils of the Acad. de France in Rome; mentioned in the Invent. of 1684 (*Corr. Dir. Acad. Fr. Rome*, I, p. 132). Cornu (no. 3) had also worked on it. Not ident. or disapp.

3
Anatomical Study

Between 1673–82 Bas-relief

After Errard's design, exec. at the Acad. de Fr. in Rome, cf. *supra* (no 2), p. 133. Not ident. or disapp.



Detail *1*



Detail *1*



8

4
Bacchante and Satyr

Between 1673–82 Group Marble
Model after designs by Errard, exec. in marble at the Acad. in Rome, then sent to France; cf. *supra* (no. 2), p. 133. Not ident. or disapp.

5
The Creation of Man

1677 Bas-relief
For this subject H. rec. a 1st prize at the Acad. St.-Luc in Rome; A. Flamen came second. In the following year, H. was admitted to St.-Luc, cf. G.-J. Hoogewerff, *Bescheiden in Italië, II, Rome, Archieven van bijzondere instellingen*, 1913, p. 74–5. Not ident. or disapp.

6
Two Vases, two Shells, two Masks

1682–83 Lead
For the Bassin Sous le Dragon (later Bassin de Neptune). Payment 1400 L. in two instalm., final payment together with other works in 1695 (*Comptes*, II, 140, 278; III, 1082). cf. Carlier no. 3(⋆).

VERSAILLES, PARK

7
The Attributes of Pomona

1683–84 Group Stucco
H. was comm. to decor. one of the 12 small pavilions at Marly, dedicated to Pomona. cf. P. Legros I, no. 39b. He rec. 1150 L. in two instalm. (*Comptes*, II, 367, 522 and Arch. Nat., O^{I} 1490, p. 1). Destroyed.

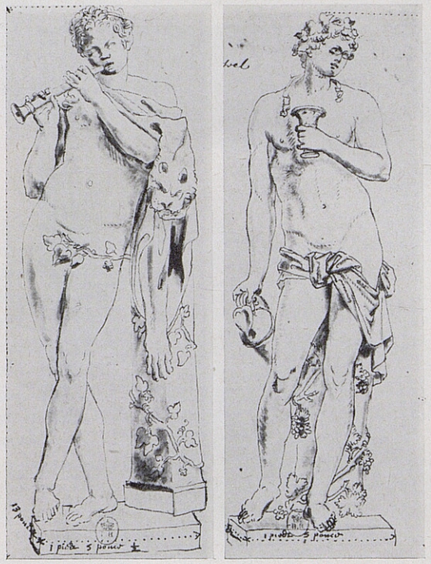
8(⋆)
Vase

1685 Green Egyptian marble H: 178
H. rec. a first payment of 400 L.: final payment in 1695 incl. other works (*Comptes*, II, 622; III, 1082, 1131). This vase was valued at 750 L. in 1692 (Arch. Nat., O^{I} 1964^{4}). Mazière did an identical vase. They were placed on the parapet of the Parterre Nord and were attrib. to H. and Mazière by Mme. Jourdain in "Remarques hist. . . .", 1695; whereas Piganiol (*Vers.-Marly*, 1701, p. 161) wrongly attribs. them to Mazière and Rousseau.

VERSAILLES, PARK

9
Faun playing the Flute

1685
a.⋆ Marble H: 230
After an antique, then in the Borghese Coll., today in the Louvre. H. worked from a plaster cast, supplied to him in 1684 (Arch. Nat., O^{I} 1964^{3}). First payment 700 L. in 1685 (*Comptes*, II, 622). In 1692, the statue was valued at 3000 L. (Arch. Nat., O^{I} 1964^{4}). Final payment incl. other works in 1695 (*Comptes*, III, 1082, 1131). The statue was first in the Galerie d'Eau in the park at Versailles, then, in 1695, in the Bosquet du Portique at Marly (Arch. Nat., O^{I} 1460, p. 126), where it is mentioned in the old descr.; in the 19th c. it was returned to



9b *9b*



9a

Versailles and placed on the north ramp of Latona. Engr. by Thomassin, *Vers.*, p. 44. Drawing in Bibl. Nat. Est., Fb 25, p. 7.

VERSAILLES, PARK

b. *Marble* H: 135
Another version, in smaller size, after the same antique, is known from a drawing⋆ in the Coll. de Cotte (Bibl. Nat. Est., Fb 26, p. 69). This drawing also shows a statue of Bacchus (no. 10) with the handwritten note: "the two figures are in Paris with Mr. Hurtrel who wants to sell". In this version, a vine-branch curls round the pedestal, covering the nakedness of the young Faun. Whereabouts unknown.

10
Bacchus

1685? Statue H: 142
In H.'s Parisian studio together with no. 9b, cf. *supra*. The God of Wine, nude except for a loin-cloth, holds a goblet in one hand and an ewer in the other. He leans against a tree-trunk entwined by a vine-branch. Whereabouts unknown.

11
Two Capitals for Versailles Palace

1685 Marble
For the antichamber of the King's Salle des Gardes, leading to the Grands Appartements. Payment 440 L. (*Comptes*, II, 619). The two others were by Coyzevox (no. 36). Destroyed.

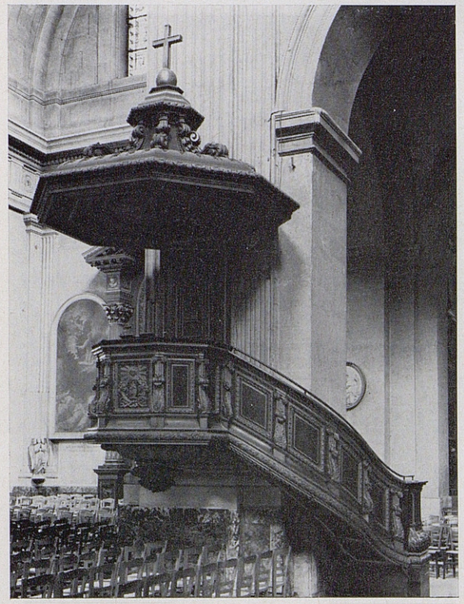
12
The Triumph of Thetis, for Versailles

1685–88 Full-size model Terracotta and plaster
For one of the Bassins in the Parterre d'Eau, as a pendant to the 'Triumph of Venus' by Drouilly (no. 20⋆), Le Conte (no. 26b) and Légeret (no. 17). H., Mazeline and Jouvenet (no. 39) together rec. 3117 L. and 7110 L. for the full-size model (*Comptes*, II, 440, 618, 628; III, 1093, 1140). The sculptor Robert made the plaster moulds from the terracotta models of the group, to be cast in bronze (*Comptes*, II, 628, 995): acc. to Félibien's Invent. of 1692, the moulds were kept in the Salle des Antiques (Arch. Nat., O^{I} 1977^{A}, p. 4). As the project was abandoned, the bronzes were never done. Destroyed.

13
Work at the Colonnade, Versailles

1685–87 Marble
a. Two Vases
Payment 840 L. (*Comptes*, II, 622, 988). cf. Granier no. 14b(⋆).
b. Two Feet for a Bassin
Payment 800 L. (*Comptes*, II, 1186–7). cf. Cornu no. 17(⋆).

VERSAILLES, PARK



14a



Detail *14a*

14
Sculptures at Notre-Dame de Versailles

1686 Wood
a.* The Pulpit
On the back panel, a medallion with the profile of Christ above the opened Book of the Gospels; under the canopy, the dove of the Holy Spirit on a glory; on the cul-de-lampe, sunflowers, lilies and acanthus; Ionic pilasters and reversed volutes separating the panels of the enclosed platform and ramp; on the central panel of the platform, a bas-relief* with large, crossed cornucopias, the Apostle Peter and a sun. These ornaments were gilded in 1687 by Desausiers (*Comptes*, II, 1131).

VERSAILLES, NOTRE-DAME

b. *The Frame for the Painting on the High Altar*
The painting, an Assumption by Corneille the elder,



Detail *15*



15

was removed during the Revolution; frame and High Altar were destroyed in the middle of the 19th c. Engr. of the sanctuary by Leblond, Bibl. Nat. Est., Va 78 f, 5. H. received 400 L. and later the balance for 14a, b and other works (*Comptes*, II, 905; III, 1082). cf. M. Lery, 'Une Visite à l'église Notre-Dame de Vers.', *Rev. de l'hist. de Vers.*, 1912, p. 221. Destroyed.

15*
Theophrastus

1686–88 Term Marble H: 290
H. received on acc. 900 L., then 500 L. and a final payment, incl. other works, for this Term, valued at 2650 L. in 1692 (Arch. Nat., O[1] 1964[4]; *Comptes*, II, 988; III, 96, 1082, 1131). The attribs. of the philosopher, enemy of the Sun, are a bunch of poppies, turned down-

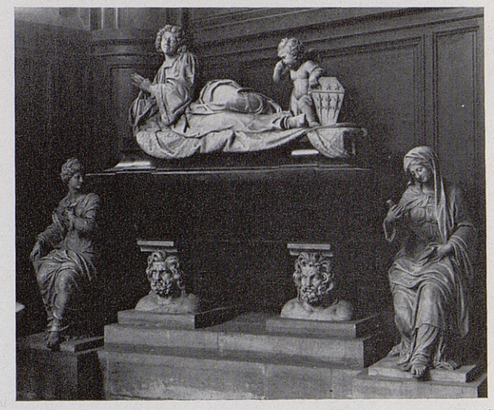
wards. Engr. by Thomassin, *Vers.*, p. 176, called Hyppocrates. Drawing in Bibl. Nat. Est., Fb 25, p. 82. In the Parterre Nord, at the Rond-point des Sénateurs.

VERSAILLES, PARK

16(*)
Tomb of Chancellor Michel le Tellier

1686–88 Marble and bronze
Contract signed on 3 Jan. 1686 between the deceased's son and the sculptor Mazeline (without Hurtrelle) (publ. by N. Dufourcq in *Mém. de la Féd. de la Soc. hist. et archéol. de Paris et d'Ile de Fr.*, III, 1951, p. 217–25). Yet all old *Descriptions* attrib. the tomb to Mazeline and H., which seems likely, in view of their friendship and frequent collab. Probably Mazeline's contribution was the more important, as he was a sculptor of greater reputation. Details and illustr. in Vol. III under Mazeline.

PARIS, CHURCH OF SAINT-GERVAIS



16

c. *Statuette* Bronze H: 57
Vassal de Saint-Hubert Sale, Paris, 17–21 Jan. 1774, no. 166. Wrongly attrib. to Coyzevox. On a rich wooden base with gilded ornaments. Sold for 220 L. Whereabouts unknown.

17
Equestrian Statue of Louis XIV for Montpellier

1686–92
a. *Bronze* H: 500
cf. J.-P. Thomas, *Mém. hist. sur Montpellier et sur le départ. de l'Hérault*, 1827, p. 352 et seq. Cardinal de Bonsy, Président des Etats de Languedoc, comm. this statue from Mazeline and H. for the Place du Peyrou at Montpellier. Contract 23 Sept. 1686 (Min. Centr. Arch. Nat., Et. XXIII, 357) for 90,000 L. Design by Hardouin-Mansart; exec. in Mazeline's studio, rue de Bourbon, Paris. The founder is not known, it may have been Simoneau, whose name is engraved under the horse's belly. Completed in 1692, signed on one of the horse's hooves. Transport by way of the river was only possible after the Peace of Utrecht. Erected 10 Feb. 1718. Joly (no. 13) did the pedestal. Demolished in 1792 and replaced in 1838 with a new equestrian statue by the sculptor De Bay.

Acc. to Thomas's descr., Mazeline and H.'s statue showed the horse "moving with vigour and grace, stepping high; Louis XIV as Roman Emperor, his head laurel-crowned like Apollo, the commander's baton in his right hand, his arm outstretched; sitting on a lion's skin as a saddle, the lion's paws knotted round the horse's neck". See also Biogr.
Destroyed.
b.* Statuette Plaster H: 66
Formerly in the Royal Collection at Drottningholm, but only here identified. Publ. by R. Josephson, 'Martin Desjardins et ses monuments de Louis XIV', *RAAM*, 1928, LIII, fig. 5 and p. 180–2, but wrongly attrib. to Desjardins. It fits exactly the description under (a).

STOCKHOLM, ROYAL PALACE

Detail *15*



17b



18

18
Tomb of the Duc Charles de Créqui

1688–89 Marble and bronze
cf. F. Souchal, 'Le Mon. funéraire du Duc de Créqui à l'Eglise des Capucines', *AAF*, Nouv. Période, XXV, 1978, Mélanges Jullian, p. 173–80. The contract, dd. 6 Feb. 1688, was made only with Mazeline, like that for the tomb of Le Tellier, no. 16 (Min. Centr. Arch. Nat., Et. XX, 372). Yet again the old *Descriptions* confirm that the tomb must be attrib. to both sculptors, Mazeline's contrib. probably being the more important. Erected in the Church of the Capucines, Place Vendôme. Stored in the Mus. des Mon. fr. in 1798. The statues of Religion and Abundance were transf. to the Invalides in 1803, while the reclining figure of the Duc de Créqui was put into the Church of St.-Roch in 1819. Details and illustr. in Vol. III under Mazeline. Drawing* in Coll. Clairambault (Bibl. Nat. Ms. no. 2196, fol. 153).

PARIS, CHURCH OF ST.-ROCH and DOME DES INVALIDES



20a

19
Five Ionic Capitals

1687–88 Marble
Payment 1021 L. (*Comptes*, II, 1177; III, 96) for the capital of a single column, two straight pilaster capitals and two corner pilaster capitals. cf. André no. 11(*) and Coyzevox no. 50(*).

VERSAILLES, GRAND TRIANON

20
Christ mourned by the Virgin and three Angels

a. Group Bronze H: 43
1687–90
Reception piece for the Acad., cf. Biogr. On exhib. in the rooms of the Acad. during the 18th c., cf. Guérin and Dezallier, *Descr. Acad.*, p. 55, 139. Now in the Louvre.

PARIS, LOUVRE (MR 3248)

b. *Group* Terracotta 38 × 54
Le Doux Sales, Paris, 24 April 1775, no. 82; 25 Feb. 1782, no. 60; wrongly attrib. to Girardon. Whereabouts unknown.

21 22
Saint Jerome and ***Saint Augustine, for the Invalides***

1690-91 Two statues St.-Leu stone
Two of eight Fathers of the Church, on the outer balustrade around the drum, cf. Cornu no. 21b, Coyzevox no. 54a, b, c*. The work was allocated on 24 May 1690 (Bibl. Nat., Ms. fr. n.a. 22936, fol. 164 vº). St. Augustine held a flaming heart, St. Jerome was wearing a mitre. Félibien, *Invalides*, p. 305, Hurtaut & Magny, p. 360 and others attrib. these statues to H. Payment 700 L. (*Comptes*, III, 422, 557). Destroyed during the Revolution.

23
Models and Moulds for the Dôme des Invalides

1691 Plaster and wax
For sculptural work inside the church, payment 158 L. (*Comptes*, III, 557). Not ident. or disapp.



24

24*
The Conquest of Damiette by Saint Louis

1691 Bas-relief Stone 228 × 210
One of eight bas-reliefs depicting the history of St. Louis, in the transept above the chapel doors (Arch. Nat., O^{I} 1665$^{36, 87}$). Valued at 1200 L., H. rec. 1150 L. (*Comptes*, III, 557, 702; V, 351). The soldiers are in Roman dress. In 1700 a commission consisting of Coyzevox, N. Coustou, Van Clève and Lespingola, decided that "the wrists of all the figures and the ankles of the feet are too big" (Arch. Nat., O^{I} 1665^{47}), a fault probably corrected by H.

PARIS, DOME DES INVALIDES

25
Angel Holding the Tables of the Law

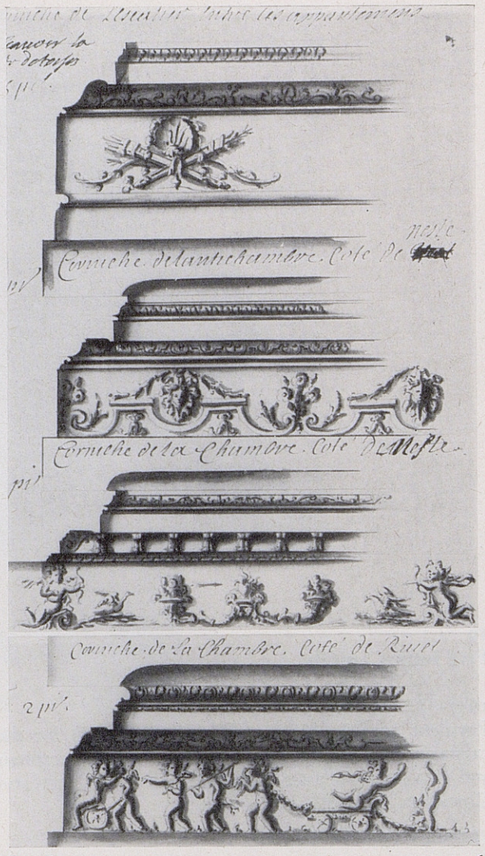
1693–99 Bas-relief Stone
Payment 900 L., plus an additional payment in 1709 (*Comptes*, III, 845; IV, 329, 470; V, 351). This bas-relief belongs to an earlier project; the cupola of the Invalides was to be divided into 12 panels, each with a large carved angel. cf. N. Coustou, no. 11b. Arch. Nat., O^{I} 1665$^{32, 36, 38}$. Destroyed.

26
Cornices at the Ménagerie, Versailles

1698–99 Stucco
In 1698, Louis XIV commissioned Hardouin-Mansart to build and furnish for the young Duchesse de Bourgogne, the Château de la Ménagerie in Versailles Park. The estimate, jointly by Mazeline and H., amounted to 2684 L., for the cornices of the staircase, the anti-chamber, the two rooms and the seven cabinets; it was accepted in preference to those of other sculptors (Arch. Nat., O^{I} 1805$^{83, 94}$). The pen and wash drawings* (O^{I} 1805^{253}) are all attrib. to the architect Lassurance (cf. Fiske Kimball, 'Le décor du chât. de la Ménagerie à Vers.', *GBA*, 1936^{2}, p. 245–56). Mazeline and H. rec. 300 L. for the models of the cornices and 2764 L. for their exec. (*Comptes*, IV, 312, 448). The carpenters Rivet and Nesle assisted the sculptors. The château was destroyed in the 19th c.

27
Saturnus, standing, devouring his children

Before 1699 Group Marble H: 48
Exh. in the 'Salon' held in the Louvre in Sept. 1699 (cf. *Livret*, p. 4 and Florent le Comte, *Cab. des Singularités*, 1700, III, p. 246). Probably identical with a marble group* of similar dimensions repr. Saturnus, a winged old man, carrying off his two children to devour them. This group was exhib. in 1904 in Leningrad as: "French, from the beginning of the 18th c."; at that time it belonged to Prince K.-E. Bielosselsky-Bielosersky, cf. *L'Exposition rétrospective des objets d'art à Saint-Pétersbourg*, 1908, p. 221. Whereabouts unknown.



Details 26

28
Work in the Grand Salon Octogone of the Royal Pavilion, Marly

1699–1700
In collab. with Van Clève and N. Coustou, acc. to the old *Descriptions*. cf. N. Coustou, no. 20a*. Destroyed.

29
Models for the Patriarchs in the Dôme des Invalides

1699–1703 Plaster
In collab. with Mazeline, payment 572 L. (*Comptes*, IV, 955). These statues, to be grouped in pairs, were for the exterior of the Dôme des Invalides, at the four corners of the second order, cf. Barois no. 10f. Commissioned in 1699 (Arch. Nat., O^{I} 1665$^{35–7}$). In 1703, Mazeline rec. a payment for two of the figures in stone, which were provisionally put into place. Destroyed.



27

30
Louis le Débonnaire, for the Dôme des Invalides

1700 Medallion Stone Diam: 100
One of the 12 kings on the base of the cupola inside the Church. An earlier, rejected, project envisaged 12 bas-reliefs illustr. scenes from the history of France; H. was to carve "St. Louis in the porphyry font waiting to be baptised; his sceptre and crown, together with his dress, at the foot of the font; the sacred ampoule above" (Arch. Nat., O^{I} 1665^{42}). The medallions of the Kings were each valued at 500 L.; H. rec. 350 L. and a further payment in 1709 (*Comptes*, IV, 613, 728; V, 351). cf. Félibien des Avaux, *Invalides*, p. 298–9; Granet, p. 108; Pérau, p. 84). Engr.* by Cochin in Pérau, pl. 44. Damaged during the Revolution; replaced in the 19th c. with a copy by Bosio (cf. *Rich. Art. Fr., Paris, Mon. Rel.*, III, p. 238). Destroyed.



30

31
Frieze of Children in the Salon de l'Oeil de Boeuf

1701 Bas-relief Gilded stucco
H. worked on one half of this frieze in collab. with Van Clève and Flamen (no. 46a(*)). *Comptes*, IV, 709; V, 526.

VERSAILLES, PALACE

32
Nymphs and Children for Marly

1703–07 Group Marble H: 260
Pendant to Flamen's 'Nymphs' (no. 51) at the Pièce des Nappes, together with N. Coustou's 'The Seine and the Marne' (no. 22*) and Van Clève's 'The Loire and the Loiret'. H. did "a large group of two Rivers repr. by two female figures seated on a rock; one of them supports herself on the rock; in her raised left hand she holds a lamprey which is twisted round her arm. A child lies on the plinth, offering her a net containing several fish. The other figure, also almost nude, is about to lift with both hands a bunch of grapes out of a basket containing melons, pomegranates and other fruit and leaves. On the rock lies a cupid with zephyr's wings, holding grapes and a quiver; at his feet, a bow and a long paddle; rushes and shells ornament the rock . . . by Urtrel" (Invent. Arch. Nat., O^{I} 1969^{A}, p. 167–8). Payment for the group, 14,000 L. (*Comptes*, IV, 1072, 1184; V, 40, 143, 964, 1711). The two groups of Nymphs remained in position throughout the 18th c. until the Revolution, cf. the old *Descriptions*; they were then stored in the Palais du Corps Législatif and in 1800 in the Mus. des Mon. Fr. (cf. *Arch. Mus. des Mon. Fr.*, II, p. 454–6, Etat des Figures nos. 10, 11, 13, 15). They have not been traced since. Two drawings: one in Stockholm, THC 5126* (pen and wash); the other in Berlin, Kunstbibliothek Hdz. 2625a, bl. 31. Whereabouts unknown.



32

33*
Saint Cyril

1707 Statue Tonnerre stone H: 292
Acc. to H.'s mém. (Arch. Nat., O^{I}1784), the two models were in "Greek dress". Exec. in stone, incl. erection of the statue valued at 1000 L.; payment, *Comptes*, V, 123, 526. Standing on the balustrade of the chapel.

VERSAILLES, CHAPEL

34
Models for Versailles Chapel

1707
a. *Bas-relief of Ecclesiastical Trophy*
b. *Bas-relief of a Martyr's Trophy*
c. *Consoles*
d. *Heads of Cherubim*
For the great pilasters and arcades at the ground floor of Versailles Chapel, Mém. in Arch. Nat., O^{I} 1784. Payment 150 L., *Comptes*, V, 526.
Destroyed.

35
A Hunter, for Chantilly

1707-08 Group Tonnerre stone H: 226
Contract 4 Sept. 1707 for 1500 L. "for the sculpture of a hunter caressing with his hand a dog standing up, and two different heads to be placed alternatively on the body of the above hunter" (Arch. de Chantilly, Comptes, AB, 1708, fol. 955^{446}, 961^{456}, 963^{457}). The group was exec. and trsf. to Chantilly in 1708. Not ident. or disapp.



36b



33

36
Monument in Memory of Maréchal de Catinat

ca. 1712 Marble and bronze Signed
Maréchal Michel de Catinat, who died 22 Feb. 1712 in the Château de St.-Gratien, near Montmorency, was buried in the Church of the same name. A monument erected to his memory in a chapel of the Church was descr. by J.-A. Dulaure, *Env. de Paris*, I, p. 300–1: "Above a sarcophagus in black marble are the figures of a genie and of Religion; the latter holds a medallion with the bust of Catinat carved in bas-relief. All ornaments are in bronze; lower down, the epitaph is engraved on a white marble tablet with two weeping genies". The monument was extensively damaged during the Revolution, cf. Guilhermy, II, p. 253–6. There remain:
a. Two inscriptions in Latin and French; the Latin inscription has the signature S. hurtrelles. fe.

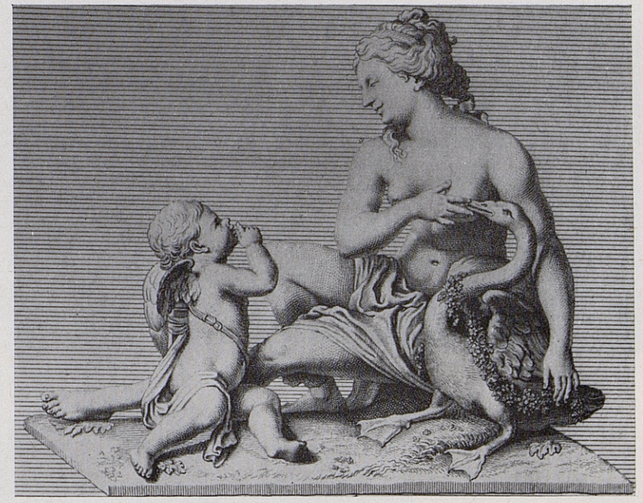
CHURCH OF ST.-GRATIEN (Val d'Oise)

b. The medallion* with Catinat's bust
Oval Bas-relief Marble 45 × 34

PARIS, MUSEE DE L'ARMEE



39



38

37*
Angel carrying the Sponge

1712–13 Statue Bronze H: 182
Payment 845 L. (*Comptes*, V, 610, 787). One of six angels carrying the instruments of the Passion, for the redecoration of the choir at Notre-Dame in accordance with the Vow of Louis XIII. cf. Ph. Bertrand, no. 28*.

PARIS, NOTRE-DAME

38
Leda and Cupid

After 1715 Group Marble
Sent to Dresden by Leplat. Engr.* by Lindemann in *Recueil des marbres qui se trouvent dans la Gal. du Roy de Pologne à Dresde*, 1773, pl. 218. Whereabouts unknown.

39
Bacchus

1721 Statue Stone Signed: HURTEREL FECIT 1721
Found in 1887 in a field of the commune of Ste-Pezenne (Deux-Sèvres); presented in 1890 to the Soc. de Statistique, Sciences, Lettres et Arts du Départ. des Deux-Sèvres. The young Bacchus, both forearms mutilated, accomp. by a panther. cf. 'Note sur la Statue de Bacchus trouvée à Surineau près Niort', *Bull. de la Soc. de Statistique . . . des Deux-Sèvres*, VII, 1888–90, p. 604–9, illustrated by a drawing*. Since disapp.



37



1



1

HUTINOT, Pierre (1616-1679)

Born in Paris, son of Jean H., master-joiner, and of Isabelle Ballin (Arch. Nat., Y 231, fol. 476); the goldsmith Claude Ballin was his cousin (see endpapers for genealogical tree of the Lemoyne family). Pupil of the sculptor Simon Guillain. Married Marie Roussel before 1649; several children; his son Pierre followed him as 'Sculpteur des Bâtiments du Roi'. In 1650, he lived in the rue des Fontaines, Paris, par. St.-Nicolas-des-Champs; described as 'Sculptor', but nothing is known of his work until 1655. He presented himself to the Acad. in 1665; was received in 1667. Died 29 Sept. 1679 in his house at the rue des Fontaines. cf. O. Fidières, *Etat civil des peintres et sculpteurs de l'Acad. roy.*, Paris, 1883, p. 33. Settlement (transaction) between his heirs 22 Sept. 1683 (Min. Centr. Arch. Nat., Et. L, 177). About his family, cf. Bibl. Nat. Ms., Fichier Laborde 12124 (35325–8).

Bibliogr.: Notice biogr. lue à l'Acad. 5 Nov. 1740, Bibl. Ec. Beaux-Arts, Ms. 53[1]; T.-B., XVIII, 1925, p. 192.

1(*)
Three 'Placards' or Sopraportes

ca. 1655 Wood
In collab. with L. Magnier, for the King's parade-room in the Louvre. Originally this 16th c. room had only three doors. In the course of its reconstruction for Louis XIV, L. Magnier was commissioned to carve a fourth door, modelled on the three others but modernized to suit contemporary taste. He incorporated the volutes of the old pediment in a rectangular bas-relief with an oval medallion surrounded by trophies. The medallion shows a seated Victory (cf. Guillet, *Mém. inéd.*, I, 416–7). Later, similar sopraportes with varying motives were commissioned from Magnier and Hutinot for the three other doors. In 1669 the two sculptors rec. 300 L. towards a total payment of 1200 L. (*Comptes*, I, 321). At the beginning of the 19th c., all four doors were moved by the architect Fontaine to Room III of the Colonnade in the Louvre, cf. L. Hautecœur, *L'hist. des chât. du Louvre et des Tuileries . . . sous le règne de . . . Louis XIV*, Paris-Brussels, 1927.

PARIS, PALAIS DU LOUVRE



1



1



3

2
Work on the Façade of the Hôtel de Beauvais, Paris

ca. 1658 Stone
Catherine Bellier, wife of Pierre de Beauvais, entrusted the sculptural decor. of the façade of her hôtel in Paris, 68 rue François-Miron, to Legendre (no. 10*). Acc. to Guillet (*Mém. inéd.*, I, 411), H. collab. in this work, at least for the masks of the first storey; whether he also worked on the pediment, the decors. above the windows and the masks in the inner courtyard (still extant) is not certain. All the sculptural decor. of the façade has disapp.; that of the staircase was exec. by Desjardins (no. 3*). Destroyed.

3*
Time revealing Truth and the Love of the Arts

1665–67 Medallion Marble 82 × 67
Model submitted to the Acad., accepted in 1665; after some unjustified criticisms, H. was rec. into the Acad. on 3 Sept. 1667 on presentation of the marble (*P-V*, I, 280, 296, 310, 312, 322). Time, a winged old man, armed with a scythe, lifts a curtain to reveal Truth, a young woman, also winged, who holds a sun and points to the bust and palette of a painter; a small genie of the arts holds architectural instruments. Later, the work was called 'Painting and Sculpture revealed by Time'. In 1797 it went to the Dépôt de Nesle, then to Versailles, Mus. Special de l'Ecole Française, cf. A. Fontaine, *Coll. Acad.*, 1910, p. 163. In the Louvre since 1854. The same subject was given to Frémin (no. 7) in 1701 for his reception piece.

PARIS, LOUVRE (MR 2730)

4
Models for Bronze Vases

1669–72 Wax
For the Tuileries Palace and Versailles. Several instalm. towards a total payment of 1210 L. (*Comptes*, I, 321, 475, 511, 670). Not ident. or disapp.

5
Arms on the Portal of the Chancellerie, Château de Saint-Germain-en-Laye

1670 Bas-relief Stone
Payment 250 L. (*Comptes*, I, 345). Destroyed.



6a

6
Work in the Grands Appartements, Versailles Palace

1671–74 Stucco

a. On the ceiling of the Salon of the King's Apartment (or Salon de Diane)
H. rec. 3400 L., 1000 L. and 1554 L. towards a total payment of 5554 L., incl. stucco work in the Queen's Apartment (*Comptes*, I, 511, 618). Some of this decor. is preserved in the corners of the ceiling: heads of Diana in shells, garlands and hunting trophies*.

VERSAILLES, PALACE

b. *In the Queen's Apartment*
Payment 200 L. (*Comptes*, II, 618) in addition to the total payment as above. Not ident. or disapp.

c. *Unspecified Work* 1674
H. alone rec. 576 L. towards a total of 876 L. and, together with Bernard, a total payment of 760 L. for a stucco cornice (*Comptes*, I, 762). Not ident. or disapp.

7
Trophies

1672 Stone
Placed on the balustrade of Versailles Palace, crowning the two foreparts of the façade facing the Parterre d'Eau. H. and his collabs. rec. 2290 L. (*Comptes*, I, 618). All these large trophies were replaced by copies at the beginning of this century. Destroyed.

8
Animals for the Labyrinthe, Versailles

1673 Lead
Payment 300 L. (*Comptes*, I, 697). H.'s contrib. is not specified. Not identifiable or disapp.

9
Work on the Escalier des Ambassadeurs, Versailles Palace

1674
Payment on acc. 300 L. (*Comptes*, I, 762), to H. and Lespagnandelle for unspecified work on the large staircase, destroyed under Louis XV.

10
Work at the Hôtel des Invalides

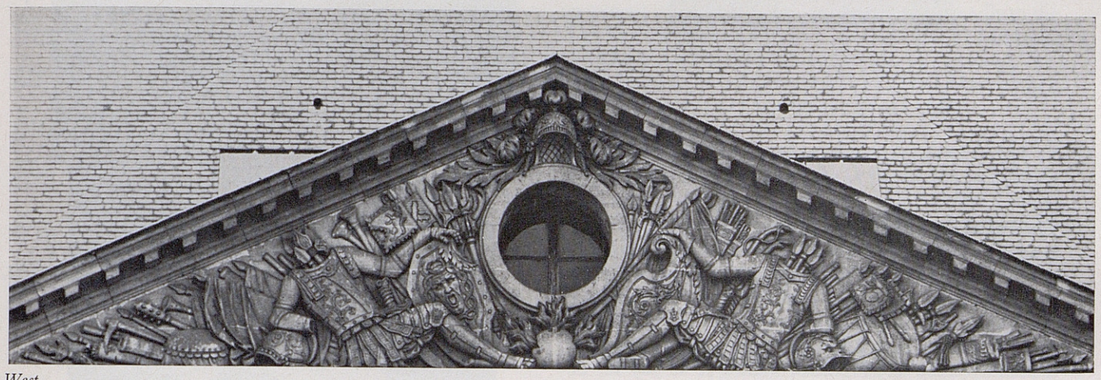
1675–76
Pierre and Suzanne Hutinot, as heirs of their father, demanded payment for work exec. by H. at the Invalides under the direction of Libéral Bruant; the payment was based on two valuations: the first, by J. Houzeau on 23 Nov. 1680, for 390 L.; the second on 12 Dec. 1680 by the mason de Mazy, for 445 L. (Arch. Nat., Z^{1J} 350). The work was probably exec. before April 1676 (the year when Louvois replaced Bruant with Hardouin-Mansart); perhaps it was done as early as 1674, or, most likely, in 1675 and the beginning of 1676. The appraisement makes it possible to attrib. to H. work hitherto not identified as his:

a. The two stone pediments west* and east* of the inner courtyard.
Military trophies and weapons. Payment by Bruant 610 L. with three receipts dd. 3 June, 8 Sept., 6 Oct. 1675. These were not connected with the works in question, but are mentioned by Houzeau as a guide for a valuation of the third pediment. By 1673 the construction of the four sides of the courtyard had reached the height of the entablature.

b. The stone pediment* above the portal of the 'Eglise des Soldats', on the south side of the interior courtyard.

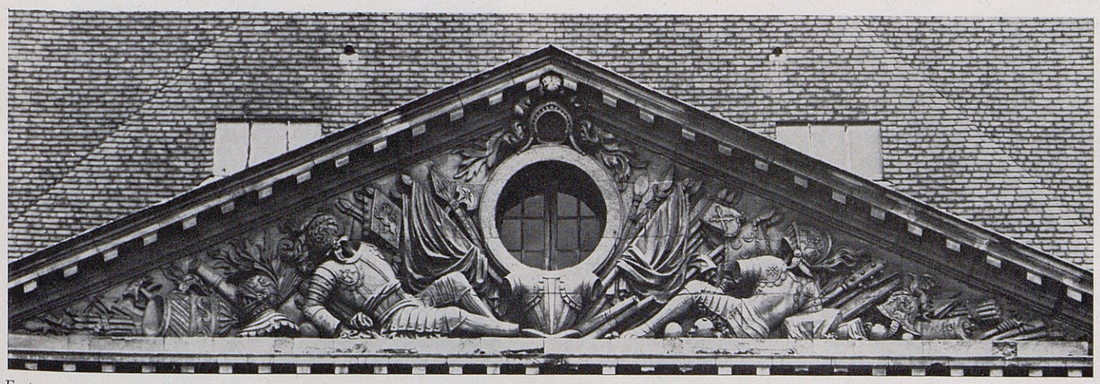


10b



West

10a



East

10a



11

Houzeau valued them at 60 L., de Mazy at 50 L. In 1733 G. Coustou (nos. 68–9) exec. the seated statues of Mars and Minerva in stone after new models.
H.'s Models destroyed.

11*
Summer

1675–79 Statue Marble H: 230
After a drawing by Le Brun* in the Mus. at Versailles (29796). Formed part of Le Brun's Grande Commande of 1674. H. rec. 2100 L., but died before he could finish the work; his son, Pierre, rec. 300 L. for completing it (*Comptes*, II, 197; *NAAF*, 1876, p. 58). In 1692, the statue was val. at 3000 L. (Arch. Nat., O^{1} 1964[4]). 'Summer' is personified by Ceres holding a sickle; ears of corn on her head and by her side. Placed in the Parterre Nord. Engr. by Edelinck and Thomassin, *Vers.*, p. 93; drawing in Bibl. Nat. Est., Fb 25, p. 44.

VERSAILLES, PARK



11

The Eglise des Soldats was built in 1676. The pediment is adorned with two figures seated on clouds, on either side of the central clock-face: they repr. Time, a winged old man with a sickle, a compass and a planisphere; Nature, a young woman, accomp. by several putti; above the clock-face, a Sun. For the pediment, the heirs demanded 1200 L.; Houzeau valued it at 305 L., de Mazy at 360 L. Nor did the heirs get satisfaction of their demand for supplementary payment for the cost of scaffolding, the maintenance costs of a horse to enable the sculptor to reach his place of work, or for the model of the pediment.

PARIS, HOTEL DES INVALIDES

c. *A console and a trophy of three fishes on the chimney-breast of one of the kitchens*
St.-Leu stone
The kitchens lay east and west of the large inner court-yard in the building, separating the two small side courtyards. The *Descr. des Invalides* by L.J.D.B., 1683, p. 36, shows that in each of these two kitchens a great water heater was let into the chimney wall, which distributed hot water to all the taps and to a wash-basin behind the hearth. Of the 60 L. demanded, Houzeau accorded the heirs 25 L. and de Mazy 35 L. The buildings have been modified, the chimneys no longer exist.

d. *Small wax models of Mars and Minerva and a great plaster model of Mars*
For the great north portal of the forecourt, only roughed out. The heirs demanded 180 L. for the models,



13

12
Work at the Château de Clagny

1677–78
In collab. with La Perdrix (nos. 3c, d).
a. Cornice in stucco
Payment 702 L. (*Comptes*, I, 983).
b. Lead ornaments for the Domes.
Payment 1080 L. (*Comptes*, I, 1076, 1191).
Destroyed.

13(*)
Ornaments at the Dormer Windows in the Cour de Marbre

1679 Lead and tin
In collab. with La Perdrix (no. 5) and Le Conte (no. 8), contract 4 April 1679 (Min. Centr. Arch. Nat., Et. LXIX, 95). Payment 19,920 L.; the final instalm. after H.'s death in 1680 (*Comptes*, I, 1159, 1160, 1288). This work was done in order to replace the stone decoration of the old-fashioned dormer windows with a new metal decor. cf. A. Marie, *Mansart à Vers.*, 1972, I, p. 232.

VERSAILLES, PALACE

JACQUET Alexandre, called GRENOBLE (1614–1686)

Descendant of a family of sculptors, whose most famous member was his grandfather, Mathieu. His father, Germain I, master-painter, sculptor and Garde des Antiques du Roi, married Anne Pommereux, with whom he had at least nine children. His uncles specialised in funeral monuments. In 1637, Alexandre, Sculpteur du Roi, inherited his father's title of 'Garde des Antiques du Roi'. In 1649, he worked in Rome under the direction of Algardi (no. 3). In Algardi's Invent. a.d. of 1654 appears an antique marble head of Apollo belonging to Grenoble. Miss J. Montagu (who supplied all the information about Grenoble in Rome) believes that he was probably a more or less independent assistant of Algardi, who had permission to use the master's studio for his own purposes. On 18 March 1652, he received a payment of "35 m.[ta]" for having offered a candle to the Lateran (Archivio Capitolare, S. Giovanni in Laterano, Entrata e Uscita della Massa Minuta A. 1649–52, fol. 137). In Paris, he lived first in the rue Saint-Martin, then in the rue Levesque. He died on 25 May 1686.
Bibliogr.: Bibl. Nat. Ms., Fichier Laborde 12124–5; Jal, p. 656; T.-B., XVIII, 1928, p. 312–14 (L. Scheewe); E.-J. Ciprut, 'Esquisse généalogique de la famille Jacquet de Grenoble', *BSHAF*, 1957, p. 238 and *Mathieu Jacquet, sculpteur de Henri IV*, 1967; R. Le Blant, 'Autour de Mathieu Jacquet, dit Grenoble', *Actes du 97ème Congrès des Soc. Savantes*, Nantes, 1972, p. 377–89.

1
Tomb of Robert Boneste

1639 Limestone 195 × 97
For the Church of the Capucines in Chartres; contract for 270 L. tournois, incl. transport. J. was to engrave the epitaph; contract before a notary, 27 July 1639 (quoted by Lami, p. 254). Not ident. or disapp.

2
Virgin and Child

1639 Tonnerre stone H: 87
Contract signed with Gaspard de la Croix on 28 Nov. 1639 for 100 L. tournois (Min. Centr. Arch. Nat., Et. VIII, 651, quoted by M.-A. Fleury, *Doc. du Min. central, 1600–1650*, 1969, p. 334). Not ident. or disapp.

3*
The Betrayal of Jesus by Judas

1649 High Relief Stucco
In the course of Borromini's alterations to San Giovanni in Laterano (1646–50) under Pope Innocent X, the central nave was decorated with a series of 12 great rectangular high reliefs above the niches where, at the



3

beginning of the 18th c., the statues of the apostles were placed (cf. P. Legros II, nos. 24–25). The design for these high reliefs, which illustrated the Old Testament (on the left) and the New Testament (on the right), were supplied by Algardi. The work was supervised by Monsignore Virgilio Spada. Payment for each high relief 110 scudi, which Jacquet rec. in 6 instalms. from 12 March–28 July 1649 (Archivio di Stato di Roma, Archivio Spada Veralli, v. 462, p. 423–4, 103, 105; v. 192, p. 475: Inform. Miss J. Montagu). Jacquet's relief was placed above the third niche on the right. It shows: in the centre, Judas embracing Jesus; on the right, Roman soldiers; on the left, James and John, and Peter about to strike Malchus. These reliefs were intended to be exec. in bronze or marble, but remained in stucco.

ROME, BASILICA SAN GIOVANNI IN LATERANO

4
Work at the Porte Saint-Antoine, Paris

1660 St.-Leu stone
On the occasion of the King's entry into Paris, the aldermen and provosts of the Parish merchants restored the old Porte St.-Antoine. They comm. from Regnaudin two statues, Pallas Athene and Hercules, to be placed on pedestals on the town side and from Jacquet and J.-B. Tuby, two trophies in bas-relief (H: 195) for either side of the gateway above two new pilasters; the bas-reliefs repr. two children holding quivers, arrows and other military emblems. Contract for 460 L. on 17 June 1660 (Min. Centr. Arch. Nat., Et. LXXXVII, 579). In 1672, F. Blondel once again transformed this gateway but apparently did not preserve the sculptures placed there in 1660. In 1777, the gate was destroyed.

5
Sculptures on a Chimney in the Pavilion of the Tuileries

1664
Satyr masks and lion heads; in collab. with Boissard. Payment 240 L. (*Comptes*, I, 15). Destroyed.

6
Sculptures on two Chimney-stacks at the Louvre

1665
In collab. with Boissard, payment 1080 L. (*Comptes*, I, 71). Not ident. or disapp.

7
Fame

1671–72
For a pediment in one of the small courtyards of Versailles Palace. Payment 800 L. (*Comptes*, I, 514–5, 615). Not ident. or disapp.

8
Large Trophies, for Versailles Palace

1679–83 Stone
a. On the central building
In collab. with the sculptor Le Brun. Payment 1200 L. (*Comptes*, I, 1162, 1289). These are the 2 trophies in the

centre, on the balustrade, above the statues of Diana and Apollon. Replaced by modern copies.
b. On the South Wing
Payment 1000 L. (*Comptes*, I, 1287; II, 303). Engr.* in Blondel, *Arch. Fr.*, IV, liv. 7, p. 15. Destroyed.

9
Three Trophies

1681 Bas-reliefs Stone
For the South Wing, above the window-arches on the first floor. Payment 450 L. (*Comptes*, II, 10).

VERSAILLES PALACE

10
Statue for the South Wing

1682 Stone H: over 200
One of the 32 statues on the attic storey; payment 500 L. (*Comptes*, II, 136). Not identified.

VERSAILLES PALACE

11
Icicles for the Bassin Sous le Dragon (later Bassin de Neptune)

1683–84 Stone
Payments in 1683–84 to J. and a team (*Comptes*, II, 278, 476).

VERSAILLES, PARK

12
Work on the Balustrade of the Château of Saint-Germain-en-Laye

1684–85
Payments of 875 L. to J. and a team (*Comptes*, II, 516, 803). Destroyed.

13
Icicles on the Bassin d'Apollon

1685 Stone
Payment of 216 L. (*Comptes*, II, 628).

VERSAILLES, PARK

JOLY, Jean (1654-1740)

Born in Troyes, baptised in the Church of St. Jean on 16 Oct. 1654. Went to Paris as pupil of Girardon (Dezallier, *Vie*, II, p. 232). Won a first sculpture prize (see no. 1) in 1680—the second went to Frémery—and was sent to the Acad. in Rome at the end of the same year (*Corr. Dir. Acad. Fr. Rome*, I, p. 102). In Paris in 1685; witness at the marriage of G. Coustou to Elizabeth Hulot (cf. G. Coustou's biogr.). Presented himself to the Acad. 26 Oct. 1687, agréé 24 Sept. 1689, but not received, as he did not exec. the marble within the required time (no. 6). Worked at the Bâtiments du Roi, at first with Coyzevox (no. 34), often with N. Coustou. On 14 March 1696, he sold a house at Troyes (Minutes of the notary Langlois, quoted in Morin, *infra*). At the end of 1702, J. "who has had the honour of working for H.M. at Versailles for more than 20 years" was granted the title 'Sculpteur de la Province' (Arch. Départ. Hte.-Garonne, C 2347). He settled in Montpellier, Hérault (Dépôt de procuration, 11 June 1708, Min. Centr. Arch. Nat., Et. IV, 341, publ. in Rambaud, II, p. 286). In 1717, he submitted models for redecorating the pedestal of the equestrian statue of Louis XIV (no. 13); went to Paris to discuss them with the Parisian artists; on returning to Montpellier, he rec. the commission. The work, interrupted in 1720 by an outbreak of the plague and not resumed until April 1724, was completed at the end of 1727. On 29 July 1739, he signed his last will (opened on 3 April 1741 by Maître Bellonnet): he wished to be buried in the Church of the Pères Augustins in the Chapel of St.-Luc, which belonged to the Gild of painters and sculptors of Montpellier. His death certificate from the parish of St.-Pierre, dd. 24 Sept. 1740, describes him as 'Sculpteur du Roy et de la province de Languedoc' (Arch. Départ. Hérault, II, E 59/67 fol. 403 v° to 406 r°; III, E 177/15; Arch. Municip. de Montpellier, GG119 fol. 111).
Bibliogr.: L. Morin, *Quelques Sculpts. troyens des 17e et 18e s.*, Paris, s.d., p. 14. Details of J.'s activities at Montpellier, supplied from the archives by Mr. J.-J. Gigot, Conserv. en chef des Arch. de la Région du Languedoc-Roussillon; T.-B., XIX, 1926, p. 109–9.

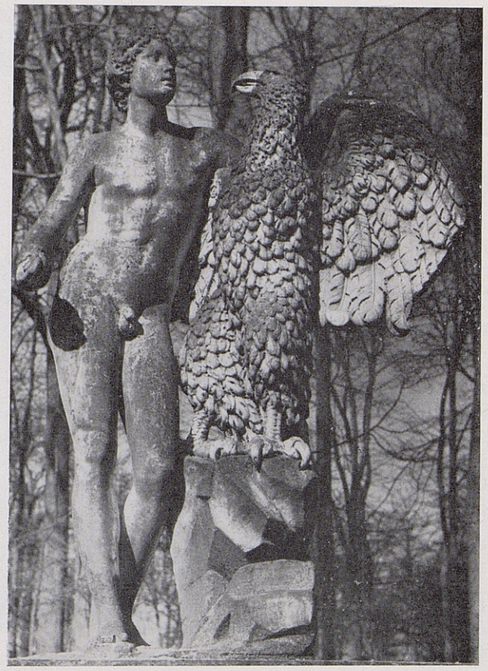
1
The Fratricide of Cain

1680 Bas-relief
First Acad. prize (*P-V*, II, 172; *AAF*, V, p. 278). Not ident. or disapp.

2*
Ganymede

1683 Group Marble H: 125
Carved in Rome; model by Carlier (no. 2) after the antique in the Uffizi, Florence (*Corr. Dir. Acad. Fr. Rome*, I, 124, 133). Sent to Versailles for the Bosquet de l'Etoile. Ganymede's right arm and one wing of the eagle are damaged.

VERSAILLES, PARK



2

3
Venus de Medici

1683–85 Statue Marble
Always attrib. to Coyzevox (no. 34*), but in fact executed by J. under Coyzevox's supervision (Arch. Nat., O^{I} 1907^{A} (1655–90), II). Placed at Marly. Engr. by Thomassin, *Vers.*, p. 39. Not ident. or disapp.

4*
Vase of the Allée royale

1687 Marble H: 200 (without pedestal)
cf. Hardy no. 14. The body of the vase is undecorated, except for spiral fluting and four acanthus leaves on the lower part. Similar to Vigier's vase opposite; both were valued at 1200 L. in 1692, Arch. Nat., O^{I} 1964^{4}; payment of 1200 L. (*Comptes*, II, 1179; III, 97, 990). Engr. by Thomassin, *Vers.*, p. 218; drawing in Bibl. Nat. Est., Fb 25, p. 103.

VERSAILLES, PARK



4

5
Work for the Grand Trianon

a. Four Ionic Capitals
1687–88 Marble
Two pilaster capitals and two corner capitals. Payment 746 L. (*Comptes*, II, 1178; III, 97). cf. André, no. $11^{(\star)}$.

VERSAILLES, GRAND TRIANON

b. *Models for Composite Capitals*
1688
In collab. with N. Coustou (no. 7b) for the exterior of the Galerie de Trianon. Payment 300 L. (*Comptes*, III, 97). Exec. in marble by Coyzevox (no. 50^{2}*). Models destroyed.

c. Trophies
1688 Bas-reliefs Stone
Joly and N. Coustou (no. $7c^{(\star)}$) seem to have carved, without other assistance, 113 trophies, each different, on the exterior above the window arches; payment 11,465 L. (*Comptes*, III, 35).

VERSAILLES, GRAND TRIANON

d. *23 Stone Paniers and Flower Baskets*
1687–88 Stone and lead
In collab. with N. Coustou (no. 7d*). Payment 2530 L. (*Comptes*, III, 35; *NAAF*, 1875, IV, p. 68). For the balustrade of the roof. Destroyed.

e. *15 Stone Baskets with lead Flowers*
1687–88
For the walls beside the entrance to the Grand Trianon. In collab. with N. Coustou (no. 7e). Payment 3750 L. (*Comptes*, III, 35, 248). Repl. by modern copies. Destroyed.

6
Model for 'The Church crushing Heresy'

1687–89 Bas-relief Terracotta
Given to J. by Le Brun as subject for his presentation to the Acad. The model was agreed by the academicians on 1 Feb. 1687 and again on 24 Sept. 1689, under the condition that J. should exec. the relief in marble within a year, which he apparently failed to do (*P-V*, II, 345; III, 17). The same subject was given in 1688 to Hardy (no. 16). Not ident. or disapp.

7–9
WORK AT THE INVALIDES

7
Child Angels seated on either side of a Vase

1690 Bas-relief Stone
Above the windows of the second floor on the exterior of the Dôme. J. did four of the twelve groups of two child angels. Payment 1000 L. (*Comptes*, III, 422; Bibl. Nat., Ms. fr. n.a., 22936 fol. 164). The other groups were by Barois (no. $10b^{(\star)}$), Granier (no. 27) and Mazière.

PARIS, DOME DES INVALIDES

8
Three Groups of Prophets

1691–93 Stone Each group: 260 × 370
cf. N. Coustou no. 10*. In the round chapels of the Dôme, above the cornice, underneath the first-floor windows (Félibien des Avaux, *Invalides*, p. 298–9). J. was comm. in Jan. 1691 to do three groups (Arch. Nat., O^{I} 1665^{86}; Bibl. Nat. Est., Hc 14a). Payment for each group 400 L., of which J. rec. 100 L. in 1691 and 200 L., to be shared with N. Coustou, in 1693 (*Comptes*, III, 554, 845). J. had to interrupt his work, which was completed by N. Coustou.

PARIS, DOME DES INVALIDES

9
Decorative Sculpture in the Vault of the Chapel of Saint Augustine

1693–96 Stone
Coyzevox (no. $57^{(\star)}$), Tuby, J. and de Mélo made the carved frames for the large paintings in the vault with a shell at the top and, underneath, garlands held by child angels. Total payment 2200 L. (*Comptes*, III, 843; IV, 331, 471. Arch. Nat., O^{I} $1665^{32, 69}$).

PARIS, DOME DES INVALIDES

10
Work on the Tomb of Maréchal François de Blanchefort de Créqui

1695 Marble and bronze
Formerly at the Jacobins in the rue St.-Honoré, Paris. After a design by Le Brun. Descr. by C. Nivelon in 'Vie de Charles Le Brun', Bibl. Nat., Ms. fr. 12987, p. 251. Acc. to Dezallier (*Paris*, 1778, p. 132) and Thiéry (*Guide*, 1787, p. 151), Coyzevox (no. 58) did the kneeling figure of the deceased. Cousin de Contamine (*Eloge de N. Coustou*) and Dezallier (*Vie*, II, 276) clearly state that N. Coustou carved the figure of Valour and the bas-relief of the Battle of Cokelpert (plaster cast at the Ecole des Beaux-Arts, Paris). J. must have done the figure of 'Religion' (as a pendant to 'Valour') and the 'Love of Religion' as a flying angel, presenting a book to the deceased; together the two sculptors carved two winged putti, holding trophies of war, the arms on the escutcheons in bronze and some ornaments. None of J.'s work is extant. cf. N. Coustou no. 13*. Destroyed.

11
Vase for the Demi-lune des Vents, Marly

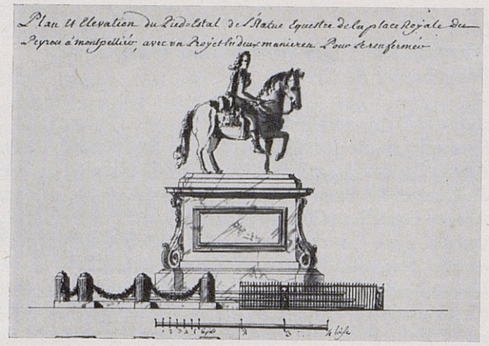
1697–98 Marble
cf. Barois no. 11*. One of 12 vases designed by Hardouin-Mansart for the Demi-lune. Descr. in Arch. Nat., O^{I} 1976^{A}. They were arranged in pairs, J.'s vase being similar to the one by S. Slodtz. Payment to each artist 850 L. (*Comptes*, IV, 188, 336). Not ident. or disapp.

12
Mr. de La Chapelle

ca. 1701
a. *Two Busts.* Plaster models
b. *Bust* Marble 60 × 53
At J.'s request (on 31 Dec. 1701), the painter Poerson came to Coyzevox's studio on 12 Dec. 1703 to value a marble bust repr. 'Mr. de la Chapelle', property of François Bisson, Bourgeois de Paris (cf. Arch. Nat., Z^{1J} 469). Poerson descr. the bust as "coiffé d'une perruque, une cravatte au col, passée dans la veste et recouverte d'un bout de manteau", on a base of black marble with white veins. He valued the "rather well done" bust at 250 L. The two plaster models had already been paid for. La Chapelle's identity is not clear. He might have been Henri Besset de La Chapelle, first commis of Louvois, or Jean de La Chapelle (1655–1723), secretary to the Prince de Conti. Not ident. or disapp.

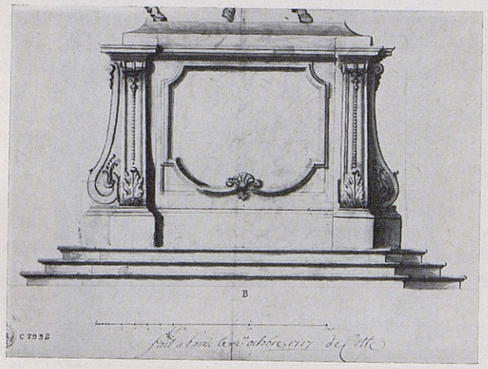
13
Pedestal for the Equestrian Statue of Louis XIV at Montpellier

1717–27 Marble H: 600
The bronze equestrian statue of Louis XIV for the Place du Peyrou in Montpellier, exec. in 1686–92 by Hurtrelle



13

(no. 17*) and Mazeline, was placed in position in 1714. The dossier C 7932, Arch. Départ. de l'Hérault, states that in 1716–18 the pedestal was given an inscription and was unveiled with a firework display in 1717. Plans were then made for the decoration of the pedestal. J. presented to the Etat de Languedoc several plaster models which were sent to R. de Cotte in Paris for approval. The sketches* are preserved in the same dossier C 7932. In 1719, marble was ordered from Carrara and the exec. entrusted to Joly (cf. Biogr.). Work continued from April 1724 to the end of 1727. In Jan.–March 1727, J. rec. 9000 L. due to him for work since 1721 (Arch. Départ. Haute-Garonne, C 2371). Total payment to J. 13,000 L., plus a yearly pension of 1500 L. until his death. The pedestal was placed on three steps; it was flanked on all four corners by reversed consoles with the heads of lions, holding laurel-branches in their mouths. On the four sides of the pedestal were four rectangular moulded frames, one of which enclosed the inscription. In addition J. was asked to supervise the paving around the monument and the erection of a grille. cf. J.-P. Thomas, *Mém. hist. sur Montpellier*, Paris, 1827, p. 38 sq. Destroyed during the Revolution.



13

JOUVENET, Noël V. (?-1716)

Born in Rouen, member of a family of painters and sculptors of Italian origin, called Giovinetto; one of them, Jean, settled in Rouen in the 2nd half of the 16th c. Noël V.'s parents were Noël II the younger, painter and sculptor from Rouen (died 1693) and Marie Allain. His younger brother, Isaac (1660–92), "Sculpteur chez le Roi", worked together with him. They were first cousins of three famous brothers Jouvenet, the painters Jean (1644–1717), François (1664–1749), and Noël III. On 31 Aug. 1669, J. married Elisabeth Guichard, sister-in-law of the sculptor E. Le Hongre. They lived in the Cul-de-sac des Mazures, Paris, par. St.-Eustache. J. had the title "Sculpteur ordinaire du Roi" (Min. Centr. Arch. Nat., Et. LXIX, 59). Of his five children, one daughter married the sculptor N. Monthéan. In 1681, J. lived in the rue des Jeux-Neufs, par. St.-Eustache. In 1687, he bought from Hardouin-Mansart a building plot in the rue de l'Université, par. St.-Sulpice, adjacent to plots bought by Mazeline and Hurtrelle (sale 4 July 1687, Min. Centr. Arch. Nat., Et. XX, 371), where, in 1696, he built a house ('Obligation' 5 Aug. 1696, Et. XX, 389). He also owned a house at Versailles in the Avenue de St.-Cloud, built on land granted to him by the King in 1690 (Arch. Nat., O^{1} 1249). J. seems to have spent his whole career in the Paris region, almost entirely in the service of the King. He often collab. with Mazeline, especially on decorative sculpture in the royal palaces. He signed a contract of association with Le Hongre, lasting until 1704 (cf. the Invent. of the papers of J.'s wife, *infra*). He died one year after his wife, in July 1716, in his house in the rue de l'Université, having been ill for several years. Testament 24 June 1715; Invent. a.d. 22 July 1716 (Min. Centr. Arch. Nat., Et. CXVII, 272, 279). 'Substitution' (Act of entailment) 8 May 1714 and 19 June 1716 in favour of his grand-children (Arch. Nat., Y 290, fol. 21; Y 294, fol. 77). The sale of his house in the rue de l'Université was not sufficient to cover death duties, cf. M. Rambaud, I, 1964, p. 263. His wife's Invent. a.d., 23 April 1715 (Min. Centr. Arch. Nat., Et. CXVII, 272) gives a fuller description of J.'s studio than his own.

Bibliogr.: Bibl. Nat. Ms., Fichier Laborde, 36560–4, Pièces originales, reg. 1594; Bellier de la Chavignerie p. 843–5; Jal, p. 709–10; Herluison, p. 197–8; J.-N. Leroy, *Hist. des Jouvenet*, 1860; *NAAF*, 1891, p. 50, 268; T.-B., XIX, 1926, p. 203–8 (Vollmer); A. Schnapper, *Jean Jouvenet (1644–1717) et la peinture d'histoire à Paris*, Paris, 1974; for more detailed inform., see also Min. Centr. Arch. Nat., deeds in Et. XX, 376; XXXVI, 369; XCV, 38; CXVII, 273, 279 and Rambaud, I, 175–6, 263–4; II, 298–303, 457.

1
Undefined Work at Versailles

1672–75
a. 1672–73. J. rec. 136 L. for work in stucco, then 556 L., not specified (*Comptes*, I, 618).
b. 1674–75. Total payments of 840 L. and 5595 L. (*Comptes*, I, 673).
Not identifiable.

2
Ornaments on Aviary Roofs, Versailles Palace

1673
Payment 1400 L. (*Comptes*, I, 695). In the Cour de Marbre, cf. Houzeau no. 37. Destroyed.

3
Sculptures on the Roof of the Trianon de Porcelaine

1673 Lead
Several payments: 2000 L., 1700 L., 490 L., for vases; 200 L. for a model (*Comptes*, I, 636, 705). cf. Houzeau, no. 38 and Le Hongre no. 39b*. Destroyed.

4 5
Two Fathers of the Greek Church, for the Chapel of the Collège des Quatre-Nations (Institut)

1673–77 Two Groups Stone H: ca. 350
About the models and execution in stone, cf. Houzeau no. 42. Total payments 1700 L. (Bibl. Institut, H^{3}2824, fol. 35). Placed on the exterior entablature of the chapel of the Institut. The two other Fathers of the Greek Church were by Houzeau (no. 42); see also Desjardins no. 23*. Destroyed.



6



6

6*
The Sanguine Temperament

1675–80 Group Marble H: 227
One of the four temperaments, for the Parterre d'Eau, forming part of Le Brun's Grande Commande of 1674. J. largely followed Le Brun's sketch* (Mus. Vers. 29794). He rec. 2000 L. in several instalms., the rest in a final payment incl. other work (*Comptes*, I, 830, 902, 965, 1048, 1283; III, 1134). In 1692, the statue was valued at 4700 L. (Arch. Nat., O^{1} 1964^{4}). Finally placed at the entrance to the Allée d'Eau. According to Ripa's *Iconologie*, the 'Sanguine Temperament' is a young fellow, stout and good-humoured, playing the flute and paying homage to Venus and Bacchus; this is emphasized by the he-goat, symbol of luxury, and by the grapes which crown his head as a symbol of Bacchus' drunkenness and which the goat is eating. The fingers of the right hand, the flute and one of the goat's hooves have been restored. Engr. by Thomassin, *Vers.*, p. 100; drawing in Bibl. Nat. Est., Fb 25, p. 2.

VERSAILLES, PARK

7
Work at the Château de Clagny

1675–82
a. *Roof repairs* 1675–77
Payment 1180 L. (*Comptes*, II, 174).
b. *Unspecified ornaments and a capital* 1676–77
Ornaments in collab. with Mazeline: payments 1850 L. and 120 L.; J. alone rec. 150 L., and, in 1679, 100 L., for carving a capital, then 320 L. (*Comptes*, I, 918, 982).
c. *Architectural decoration in the Grande Chambre de Parade* ca. 1677
In collab. with Le Hongre (no. 51c); on the ground floor, in the apartment on the right; payments 600 L. and 576 L. (*Comptes*, I, 982, 1075).
d. *Decoration of the Grand Salon* 1679
In the right wing; payment 1050 L. (*Comptes*, I, 1190).
e. *Model for the Gallery* 1682
In collab. with Le Hongre (no. 51b) and Mazeline; payments 550 L. and, in 1685, 1300 L. (*Comptes*, II, 174, 654); the greater part of this ornamental sculpture was exec. by Cornu (no. 15). cf. also Desjardins no. 29b.
Destroyed.

8
Work at the Hôtel Condé, Paris

1676
The hôtel was in the rue Monsieur-le-Prince. Payment 190 L. for unspecified work (Arch. de Chantilly, A.D., 1677). Destroyed.

9–12
WORK AT THE INVALIDES
1676–79

9
Work on models for the Dôme des Invalides

1676–78
In collab. with Desjardins and Le Hongre (no. 53); cf. Mém. in Arch. Guerre, carton 17, liasse B. pièces 4, 6.
a. *Small wax model* 1676–77 cf. Desjardins, no. 31.
b. *Plaster model* 1677–78 cf. Desjardins no. 32.
Destroyed.

10
Work on the Lantern of the Dôme des Invalides

1677–78
a. *Four fleur-de-lis* Lead and tin
b. *Six consoles* Lead over oak
In collab. with Desjardins (no. 33) and Le Hongre (no. 54). cf. Mém. in Arch. Guerre, *ibid.*
Destroyed.

11
Work on two Pavilions in the Forecourt, Hôtel des Invalides

1679
In collab. with Desjardins (no. 38(*)), Le Hongre (no. 60) and Mazeline (cf. Mém., Arch. Guerre, *ibid.*, pièce 8). The work consisted of large trophies of arms on the entablature of the pavilions at the corners of the façade of the Hôtel and unidentified bas-reliefs.

PARIS, HOTEL DES INVALIDES

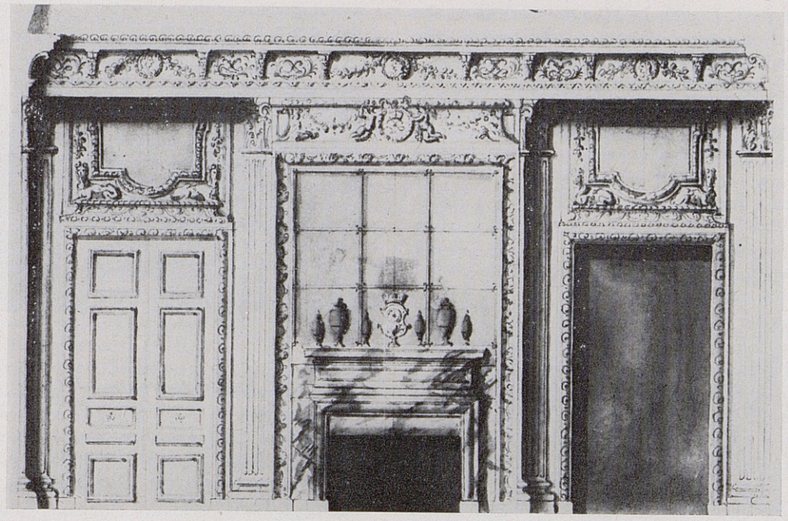
12
Two Stoups

1679 Hard Limestone H: 142
In collab. with Desjardins (no. 39(*)), Le Hongre (no. 61) and Mazeline (cf. Mém., Arch. Guerre, *ibid.*).

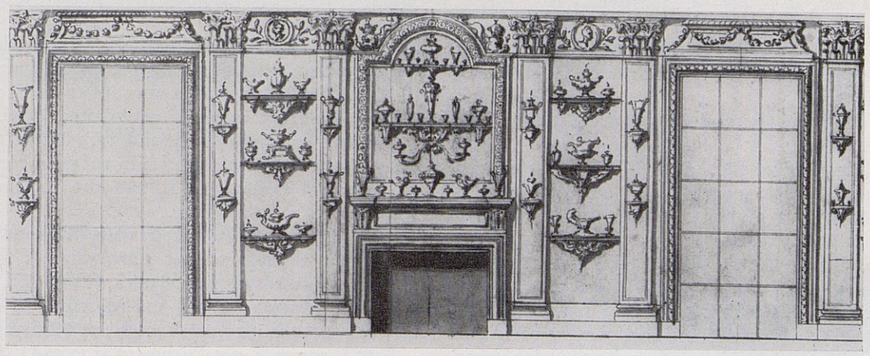
PARIS, CHURCH OF ST.-LOUIS DES INVALIDES

13
Ornamental Sculpture in Versailles Palace

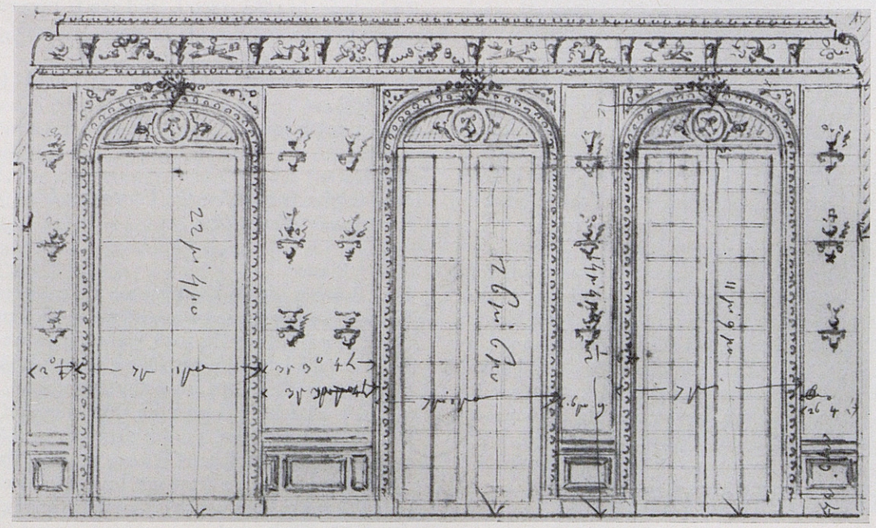
1677–87
From the numerous payments rec. by J. alone or together with others, it is clear that many of the stucco cornices and wooden decorations done in the Palace at this time were carved by J.
a. *In the Petit Appartement du Roi* 1678–84
During 1678–80, Mazeline, J. and Légeret (no. 7) did stucco ornaments, payment 8558 L.; in 1683, 1721 L.; in 1684, 12,154 L. (*Comptes*, I, 1049, 1157, 1283; II, 317, 335, 440). Mazeline and J. also rec. 500 L. in 1683 for stucco-work "in the bedchamber and cabinet of the King" (*Comptes*, II, 335). This decor. appears in a drawing showing the elevation of the King's bedchamber* (Arch. Nat., O^{I} 1470^{I}, no. 59). Destroyed.
b. On the Grand Escalier de la Reine 1680
J., Mazeline and Le Hongre (no. 65b(*)) rec. 36,150 L. (*Comptes*, I, 1158, 1283). Extant.
c. *In the Apartment of Madame de Maintenon* 1682
On the first floor at the corner of the south side of the Cour de Marbre, close to the Escalier de la Reine; the apartment looked out over the Cour de Marbre. For their work in stucco and wood Mazeline and J. rec. three payments in 1682–3: 1899 L., 600 L., 1166 L. (*Comptes*, II, 174, 335, 472). Destroyed.
d. *At the Escalier des Ambassadeurs* 1682
Mazeline and J. exec. ornaments above the doors, payment 1600 L. (*Comptes*, II, 203). Destroyed.
e. *In the Cabinet des Curiosités* 1682–83
On the first floor of the North Wing, above the passage joining the Cour de Marbre with the Parterre Nord (now the site of the Salon des Jeux), and opening on to the Salon de L'Abondance. In this octagonal cabinet with an oval cupola, the King's collection of precious objects was displayed. All the decor. of consoles and panelling was exec. by J., Mazeline and Le Hongre (no. 72), who rec. 24,949 L. in several instalms. from 1682–86 (*Comptes*, II, 297, 315, 318, 922). Acc. to



13a



13i



13h

Guillet (*Mém. inéd.*, I, 376), Le Hongre worked on the ceiling, the string-course of flowers, the cornice, the door- and window-frames, the tablettes and the culs-de-lampe. These indications corresp. to the descr. in Félibien des Avaux, *Vers.*, 1703, p. 111: the base of the cupola was decor. with garlands, held up by young satyrs seated on the long sides of the cornice; children were carved on the walls of the cabinet, seated on trophies of arms, holding up ovals framed by garlands of flowers. In the four spandrels of the ceiling were seated four women (in relief ?), symbol. Venus, Abundance, Magnificence and Symmetry, each accomp. by a cupid. On the short sides were four borders or chambranles decor. with flowers, framing three mirrors and an oeil-de-bœuf window. The precious stones were placed on more than 100 consoles or culs-de-lampe on either side of niches and recesses. Standing on the mantelpiece were the 'nef du Roi' and several precious vases. The only known illustration of this Cabinet is a drawing of the elevation in Stockholm, Coll. Tessin, no. 1315. In 1759, the Cabinet became the first anti-chamber of the apartment of Mme. Adélaïde; it was completely transformed ten years later. cf. A. Marie, *Mansart à Vers.*, II, p. 405–15. Destroyed.

f. Salon de la Guerre 1682

Mazeline and J. worked on the stucco cornice of the "Salon vers la Grotte" and in 1682 rec. 600 L. (*Comptes*, II, 196). Extant.

g. *In the first apartment of the Dauphin and the Dauphine* 1685

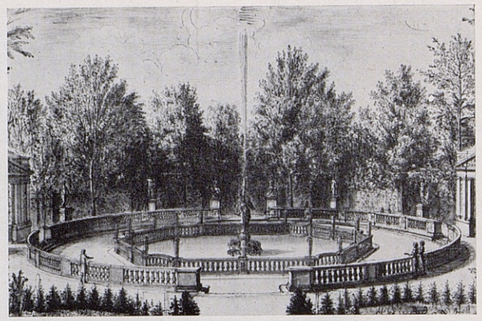
On the first floor of the South Wing. Mazeline and J. exec. the wooden mirror-frames in Monseigneur's Cabinet of Mirrors, payment 1952 L.; J. rec. a total of 3218 L., for wood carvings in the mezzanine; in 1683–4 Mazeline, J. and Caffieri did the stucco-work of the cornice on the staircase, payment 3559 L. and 212 L.; they rec. 2700 L. for wood-sculpture in the Billiard-room, the Cabinet du Conseil and another room; in 1685, 600 L. for work on consoles and 900 L. for stucco ornaments on the ceiling of Monseigneur's apartment (*Comptes*, II, 315, 317, 335, 440, 472, 890; V, 532). Destroyed.

h. *Consoles for the Cabinet des Termes* 1684

In collab. with Charmeton and Taupin. Payment in 1690, 1262 L. (*Comptes*, III, 396); these gilded consoles were intended for vases and precious objects, acc. to Félibien des Avaux, *Vers.*, 1703, p. 64–5. Drawing* in Arch. Nat., O^{I} 1772^{11}, no. 4. The salon was entirely transformed in 1755 and became part of the Cabinet du Conseil in the Grands Appartements. Destroyed.

i. *Work in the Petite Galerie* 1685

J. and Mazeline rec. 1300 L. "on account of work done on the model of the Galerie du Roi" (*Comptes*, I, 654). This is a small gallery in the north building, looking on to the Cour de Marbre, which was transformed by Hardouin-Mansart. The paintings were by Mignard. The sculptor Le Conte de Boulogne (no. 29) made the wax models for the decor. of the walls; the drawings are extant (Arch. Nat., O^{I} 1772^{10}, no. 7*). The work was destroyed during the modifications under Louis XV, cf. A. Marie, *Mansart à Vers.*, II, p. 385–404.



14

j. *In the Cabinet of the Princesse de Conti* 1687

The Princesse was the daughter of Louis XIV and Mlle. de La Vallière; her apartment was in the south wing, on the ground floor. J. did the ornaments on the cornice; payment in 1687 of 400 L. (*Comptes*, II, 1115). Destroyed.

k. *Undefined Work*

Apart from the above payments for clearly defined work, J. rec. other payments for similar, unspecified, work:

To J. and Mazeline: in 1680, for sculpture in plaster and stucco, 895 L.; in 1681–82, for sculpture at the Palace, 7800 L. towards a total payment of 20,000 L.; in 1682, for stucco cornices in the "petit château" (i.e. the part built by Le Vau), 300 L. and 3219 L.; in 1684, for stuccos in the Palace, 700 L.; in 1685, for sculpture in wood and stucco, 700 L. and 500 L. (*Comptes*, I, 1283; II, 184, 197, 161, 440, 618).

To J., Mazeline and Caffieri: in 1680, for wood carvings in the petit appartement above that of the King, 6980 L. towards a total of 8380 L. (*Comptes*, I, 1283).

To J., Le Hongre (no. 67) and Mazeline: in 1681, for work in the south wing, 1400 L.; in 1682, 3200 L. and 6586 L. towards a total payment of 12,086 L. (*Comptes*, II, 11, 136, 172).

To J. alone: in 1682, 1800 L. and 389 L. towards a total payment of 2639 L.; 541 L. towards a total payment of 2961 L. (*Comptes*, II, 136, 160, 167).

To J. and Le Hongre (no. 67): in 1683, 400 L. (*Comptes*, II, 367).

Mainly destroyed.

14
Model of a Statue for the Fontaine de la Renommée, Versailles

1678 Plaster

The Bosquet de la Renommée (later Bosquet des Dômes) took its name from a statue in the centre repr. 'Fame', by G. Marsy. In 1678, eight statues were placed along its circular perimeter. These were full-size plaster models, never exec. in stone, by Buyster, P. Legros I (no. 28), Mazeline, Regnaudin, Jouvenet and Massou, who in 1681 each rec. 150 L., then 120 L. (*Comptes*, I, 1047, 1283). cf. Nolhac, *Création*, p. 163; Flamen no. 13*. They appear in a drawing* by I. Silvestre (Louvre, Cab. Dessins, 33017) which is the study for an engraving dated 1682. Destroyed.

15
Work on the Roof of Versailles Palace

1678–84 Lead and tin

In 1678, Hardouin-Mansart constructed new wings to join the two outer pavilions to the two inner ones, on either side of the Palace forecourt; the old roofs were modified and extended to cover the new buildings; the decor. on the roof of the petit château was also re-modelled to harmonize with the new ensemble. J. did a great amount of work on the ornaments for all these roofs, the dormer windows and the lanterns, as proved by the numerous payments he received:

1678: for decor. the chimney-stacks in collab. with Desjardins (no. 36), 1640 L. (*Comptes*, I, 1283).

1679: for ornaments on the lanterns, 1500 L., together with Mazeline, and 2100 L. with Le Hongre (no. 55) and Mazeline (*Comptes*, I, 1158).

1680: for ornaments on the roof, together with Mazeline and Le Hongre (no. 55), 10,000 L. (*Comptes*, I, 1280).

1680–84: for similar work, together with Mazeline, 2500 L., 500 L., and 326 L. towards a total payment of 5820 L.; and 1547 L. towards a total payment of 2147 L.; 650 L., 3557 L. (*Comptes*, I, 1283; II, 53, 163, 298, 309, 440, 472).

1682: for dormer windows, to J. alone, 1710 L. and 150 L. for repairs to the roof (*Comptes*, II, 174, 196, 472).

VERSAILLES PALACE (partly extant)

16
Models of Statues for Versailles

1679

Payment 523 L. 7s. to J. and Mazeline (*Comptes*, I, 1158). Unspecified.

17
Work at the Château de Saint-Germain-en-Laye

1679–86

J. worked in different apartments of the Château, which L. Le Vau refitted for the King. Some of the apartments are specified in the *Comptes*, but not incl. in the payment of 389 L. for work comm. in 1682, nor in the additional payment which J. rec. in 1695 towards a total which incl. other work (*Comptes*, II, 919; III, 1086, 1134).

a. *Sculpture in stucco in the Appartement des Parfums in the old Château* 1679

Payment 2800 L. (*Comptes*, I, 1137).

b. *Sculpture in the Cabinet of the Duchesse de Fontange* 1681

Payment 2250 L. (*Comptes*, II, 75).

c. *Sculpture in wood for the Dauphin's Cabinet des Raretés* 1684

Payment to J. and Mazeline, 1900 L. (*Comptes*, II, 516).

d. *Work in the Cabinet of the Dauphin and the Dauphine* 1686

Payment to J. and Mazeline, 200 L. (*Comptes*, II, 1033). Destroyed.

18
Capitals, Trophies and Consoles

1680 Stone

For the façade of Versailles Palace giving on to the Parterre d'Eau. Payment 200 L. (*Comptes*, I, 1283).

VERSAILLES PALACE

19*
Two Water-pumps

1680–82 Bronze H: 130

Two water-pumps of similar design, with fluted consoles in the shape of volutes, icicles at the bottom, satyr-masks at the top. J. rec. 200 L. for the masks, then 3712 L. in several instalms. and for installing the pumps, 348 L. (*Comptes*, I, 1283; II, 20, 196, 310, 372). Lucien Garcin cast them in bronze after J.'s model, in acc. with the contract of 16 Oct. 1681, signed by Mazeline and J., in which Garcin undertook "to mould, cast, repair and engrave the two consoles, the model of which is with J. for the sum of 1900 L." (Min. Centr. Arch. Nat., Et. LXIX, 105).

VERSAILLES, PALACE FORECOURT



19



21c

20
Fountains at the Place Dauphine, Versailles

1681
J. rec. 236 L., for "work and ornaments on the Fountains of the Place Dauphine" (*Comptes*, II, 20). When Versailles became the administrative capital of France, the town was transformed; the old Place du Marché, between the Place d'Armes and the Church of Notre-Dame, was enlarged and a new fountain replaced the central market hall. Destroyed.

21
Work at Marly

1681–82
a. *Unspecified Work*
Payment to J. and Le Hongre (no. 69) 800 L., then 1950 L. to J. alone (*Comptes*, II, 71, 232).
b. *Work in the Salon Octogone of the Pavillon Royal*
1682 Stucco and stone
Payment to J. alone 2825 L. (Arch. Nat., O^{1} 1490, p. 124), cf. N. Coustou no. 20*. Destroyed.
c. Sculptures on two park gates
1681 Stone and wood
In collab. with Le Hongre (no. 69a). The two sculptors rec. 1800 L. (Arch. Nat., O^{1} 1490, p. 141). One of the park gates(*) with its old decor. is still extant.

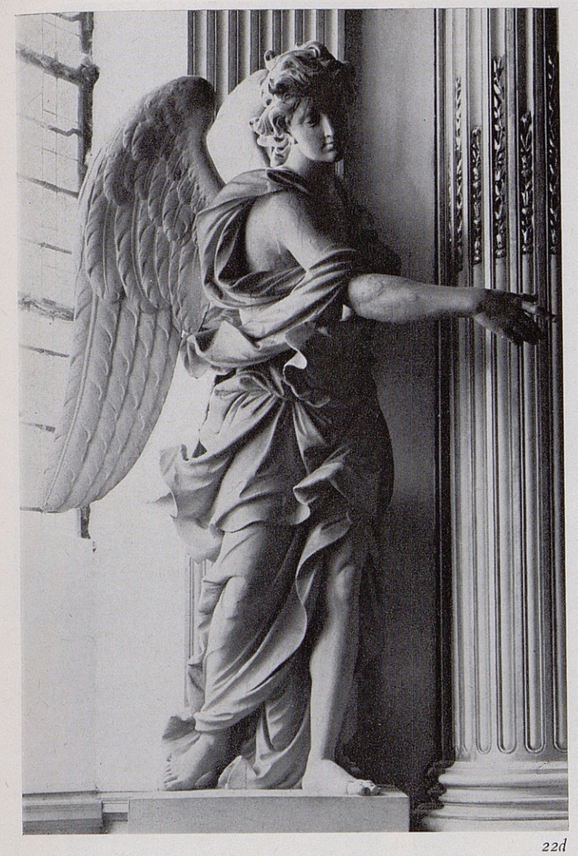
MARLY, PARK

22
Sculpture in the former Chapel, Versailles Palace

1681–82 Wood
This was the fourth chapel of the Palace, built in 1681 between the main building and the Grotte de Thétis, i.e. on the site of the present Salon d'Hercule and the vestibule on the ground floor leading to the North Wing. The carved decor. of this chapel, entirely in wood, was done by Mazeline and J., who in 1681 rec. 4100 L., in 1682, 300 L. and 600 L., "for the four figures and vases in wood"; then 9300 L. (*Comptes*, II, 20, 196–7, 212). The payment in 1684 of 12,150 L. for "sculptural work in wood in the apartment of H.M. in the petit château and in other locations connected with



22



22d



22d

it" may also refer to this programme (*Comptes*, II, 440). This decor. is known from old sources: (1) Drawings in Arch. Nat., O^{1} 1783 showing a cross-section of the chapel; (2) S. Leclerc's drawing of the "Cérémonie du Chapitre des Chevaliers du Saint-Esprit" in 1688 (Bibl. Nat. Est., Coll. Destailleurs, 474, p. 175); (3) Leroy and Leclerc's engr. of the oath-taking of Dangeau in 1695 (Bibl. Nat. Est., Va 422*). It consisted of:
a. *Seven pairs of heads of cherubs with garlands*, on the ground floor above the arches of the arcades; three on the north and south sides and one under the Royal Tribune.
b. *Six great angels in the shape of telamones*, supporting the cornice of the vault.
c. *The two Oratories of the Queen*, for which Rivet had supplied the woodwork and J. a decoration of garlands, on either side and at angles to the Royal Tribune; payment 3288 L. (*Comptes*, II, 309).
d. On the High Altar, above the pediment, two child angels on either side of a cross; on the wall, on either side, a flat moulding surmounted by a flaming cassolette; beside the Corinthian columns, two standing angels in wood, over life-size. These two angels(*) are extant; they were trsf. to the parish church at Marly, probably at the beginning of the 18th c., when the chapel at Versailles was replaced by the present building. They took the place at Marly of other angels in adoration, installed provisionally, which Mgr. François Le Bataillier had mentioned in his sermon on the occasion of the consecration of the Church at Marly on 1 April 1689, cf. Dr. M. Hanotte, 'Le maître autel de l'Eglise de Marly', *Le Vieux Marly*, v. I. no. 5, p. 151–4.
Destroyed, except for two angels, now in the Parish Church, Marly.

23
Work for the 'Parterre de l'Amour', Versailles

1682
Payment (unspecified) to Mazeline and J., 500 L. (*Comptes*, II, 197). 'Parterre de l'Amour' was a name given to the Parterre de Midi. Not ident. or disapp.

24
Work in different Apartments of the South Wing, Versailles Palace

1682
Mazeline, Le Hongre (no. 67), J. and others, rec. in 1682 a final payment of 12,086 L. for this work (*Comptes*, II, 172). The interior decor of the apartments in this wing has been destroyed.



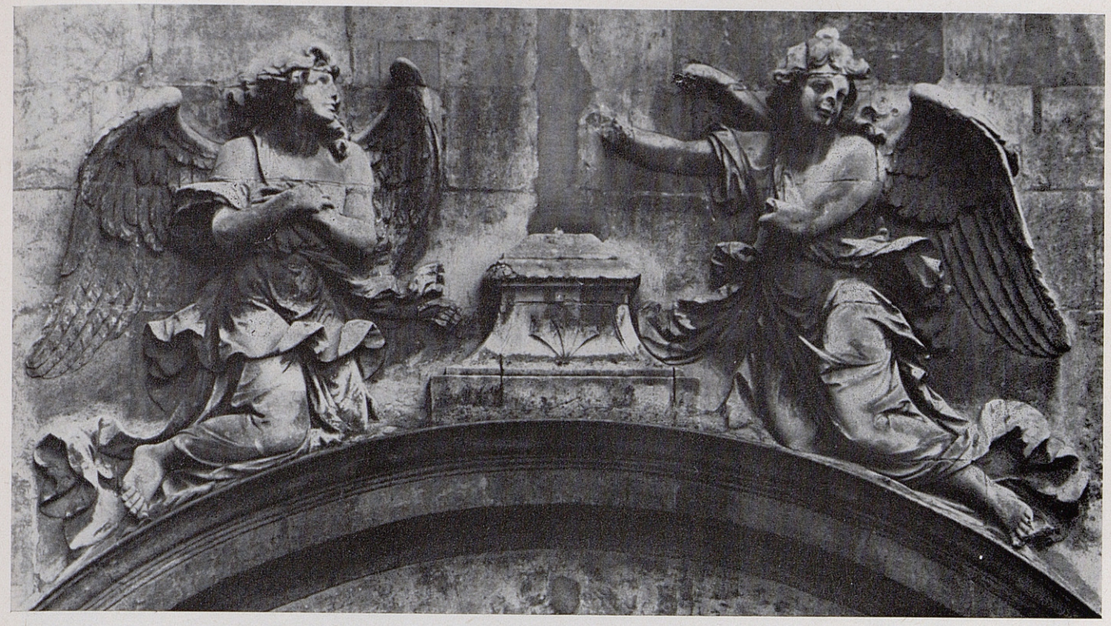








25



29

25(*)
Four small Torchères, for the Salle de Bal

1682–83 Gilded metal
In collab. with Mazeline, payment 3200 L. (*Comptes*, II, 140, 279, 315). Decor. with trophies of music and bas-reliefs repr. nymphs(*) and bacchantes(*). The Salle de Bal, conceived by Le Nôtre, has two parts: (1) An amphitheatre, bordered by four marble ramps; above them, four metal vases by Le Hongre (no. 71) and below, four small torchères by Mazeline and J. (2) A cascade, composed of several shell-covered bassins arranged in tiers, separated by four marble slabs; above the cascades are four metal vases by Le Conte (no. 3). At the foot of the cascades, four great torchères by P. Legros I (no. 36) and Massou. Fontelle (no. 13 and app. vol. II p. 436) carved pedestal tables and mortars. Houzeau (no. 56), Mazeline, Legros and Massou supplied models for the vases and torchères. cf. Nolhac, *Création*, p. 177–8, 239.

VERSAILLES, PARK

26
Fifty Vases, for the Hôtel de Vermandois, Versailles

1683 Plaster 227 × 65
For the balustrade around the hôtel. Payment 1500 L. (*Comptes*, II, 318). This hôtel, built by Hardouin-Mansart, in the Avenue de Paris near the Grandes Ecuries, was given by Louis XIV to the Comte de Vermandois, son of the King and Mlle. de La Vallière; when the Comte de Vermandois died in 1683, the hôtel went to his sister, the Princesse de Conti. Today it houses the Mairie. cf. A. Marie, *Mansart à Vers.*, I, p. 91–9. The vases have been destroyed.

27
Sculpture in a Vestibule of the Pavillon Royal, Marly

1683
Payment 400 L. (*Comptes*, II, 366). Destroyed.

28
Group for one of the twelve Pavilions at Marly

1684 Stucco
Composed of two figures. Total payment 1100 L. (*Comptes*, II, 522; Arch. Nat., O[1] 1490, p. 1). Not ident. or disapp.

29
Sculptures at the Convent of the Récollets

1684 Stone
Acc. to the *Comptes*, Mazeline and J. seem to have exec. all the sculptural work on the outside of the buildings. They rec. 1000 L. in 1684, and the rest in 1695, in a final payment together with other work (*Comptes*, II, 412; III, 1134). Still extant are two great angels(*) in bas-relief (damaged), kneeling on the arch of the main entrance, in adoration of the Holy Sacrament (of which only the stand remains); on either side, two flaming cassolettes.

VERSAILLES, CONVENT OF THE RECOLLETS



30

30
The Seasons

1684–85 Four Bas-reliefs Stone L: 310
The *Comptes* indicate that Clérion (no. 16), Mazière and Le Conte (no. 22), Mazeline and J. took part in the work on the Grand Commun at Versailles. Acc. to the dates and payments, it seems likely that Mazière and Le Conte carved bas-reliefs of children on the four pediments of the inner courtyard, while Mazeline and J. did the bas-reliefs on the four exterior façades above the arches of the gateways, under the pediments. Payments 1500 L. and 1000 L. (*Comptes*, II, 410, 654). At the points of the compass are representations of Spring(*), Summer(*) and Autumn(*) in great allegorical reliefs. Because of modifications to the north façade in 1793 it cannot be proved that 'Winter' was also included. 'Spring' is repr. by the goddess Flora, crowning herself with flowers taken from a basket; around her, three putti holding wreaths of flowers; in the background, a temple and a palm-tree.

Ceres, repr. 'Summer', is seated in a field of corn, a sickle in her hand, a boar lying at her feet; on her right, a child holding a duck.

'Autumn' is repr. by Bacchus, seated on a rock, surrounded by vines and children with a he-goat; he holds a jug in his right hand and lifts a goblet with his left. The Invent. a.d. of 1715 (cf. p. 192.) mentions a bas-relief of Flora and Ceres and a great arched bas-relief, perhaps in connection with this commission.

VERSAILLES, GRAND COMMUN

31*
Hercules Commodus

1684–85 Statue Marble H: 127
Faithful copy of the antique in the Vatican, after a



30



30

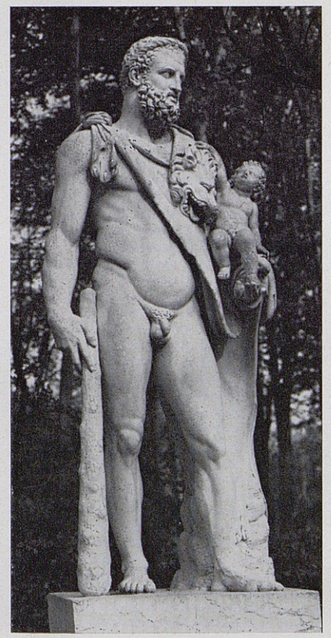
plaster cast from the Magazin des Antiques, supplied to J. on 28 Dec. 1683 (Arch. Nat., O[I] 1964[3]). Payment 2000 L. in several instalms., final payment in 1685 incl. other work (*Comptes*, II, 441, 627, 1178; III, 1134). Valued in 1692 at 4000 L. (Arch. Nat., O[I] 1964[4]). Placed in the Allée Royale, on the north side. The Emperor Commodus is repr. as Hercules with the Nemean lion-skin over his shoulder. He holds his club and on one arm, the child Telephus. N. Coustou (no. 4) copied the same antique in Rome at about the same time, but with some variants. Piganiol, *Vers.-Marly*, 1764, II, p. 61; drawing in Bibl. Nat. Est., Fb 25, p. 28.

VERSAILLES, PARK

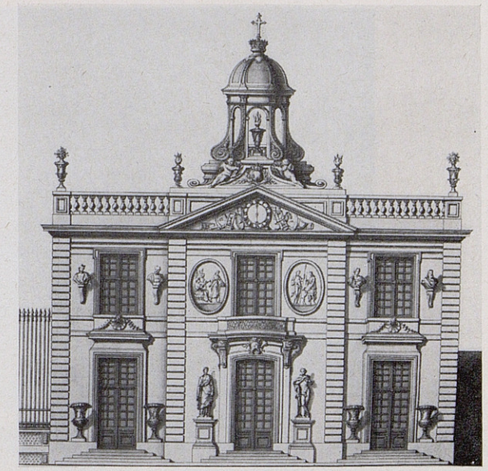
32
Work for the Colonnade

1684–87
a. Six capitals 1684–86 White marble
Payment 1356 L. (*Comptes*, II, 440, 627, 994).
b. Two vases 1685–87 White marble
Placed on top of the Colonnade. Payment 840 L. (*Comptes*, II, 627, 994; *NAAF*, 1876, p. 63). cf. Granier no. 14b(*).
c. A bassin and two feet for a bassin 1685–87
Payment for three plaster models 325 L.; for execution of the two feet in marble, 800 L.; for the bassin, 800 L. (*Comptes*, II, 994, 1177, 1178). cf. Cornu no. 17b(*).

VERSAILLES, PARK



31



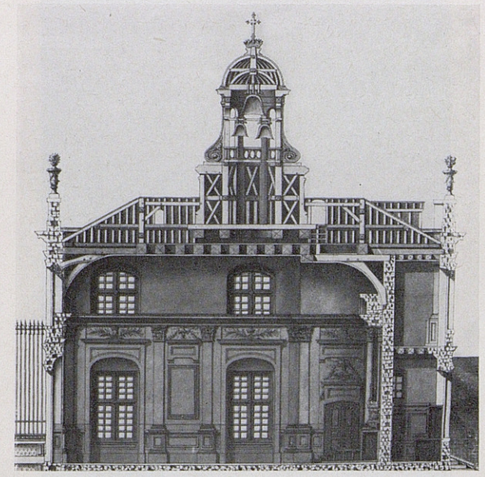
33

33
Sculptures in the Chapel of the Château de Marly

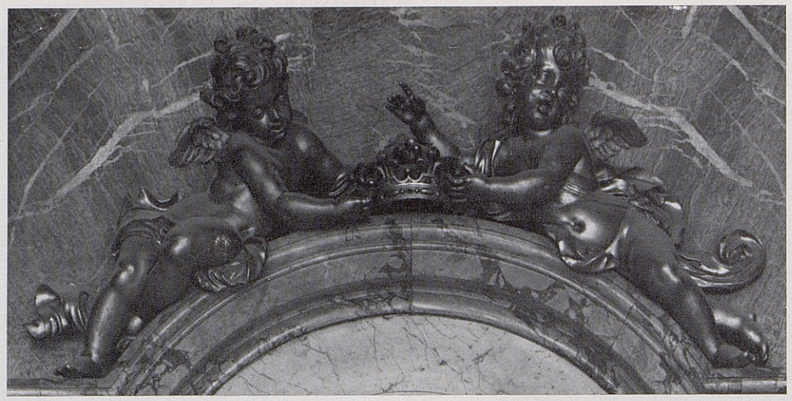
1685
All sculptural work at the chapel and in the sacristy was done by J. and Mazeline. Payment 1900 L., to the two sculptors (*Comptes*, II, 819) and 2297 L. (Arch. Nat., O[I] 1493, "Extrait de la Dépense des ouvrages de Marly', p. 21). Cross-section* and elevation* in Bibl. Nat. Est., Va 425 Gr. Fol. ft. 4. Destroyed.

34
Trophies and Cupids

1685 Models for bronzes
Bernini's marble bust of Louis XIV in the Salon du Billard (or de Diane) in Versailles Palace, stands on a high pedestal against a marble background, framed by



33



34a

gilded bronze ornaments. These were cast by the Kellers after models by Mazeline and J.; payment 1450 L. (*Comptes*, II, 627, 994); they consist of:

a.(*) Two cupids holding the royal crown, lying on the curve of the arch. High Relief

b. Two consoles supporting the arch

c.(*) Two trophies on either side of the pedestal. Bas-reliefs composed of weapons and various motifs: a Figure of Fame sounding a trumpet; two plumed helmets, one on a boar's head, surmounted by a lion and adorned with a cupid shooting an arrow; the other, surmounted by a Pegasus and adorned with a vanquished warrior.

VERSAILLES, PALACE

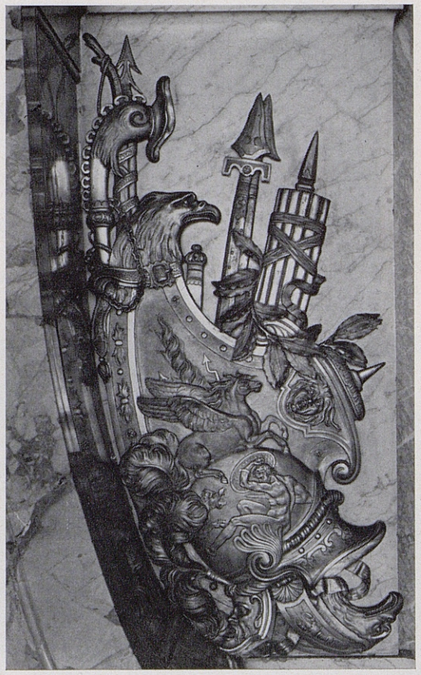
35
Pedestal

1685 Marble H: 180

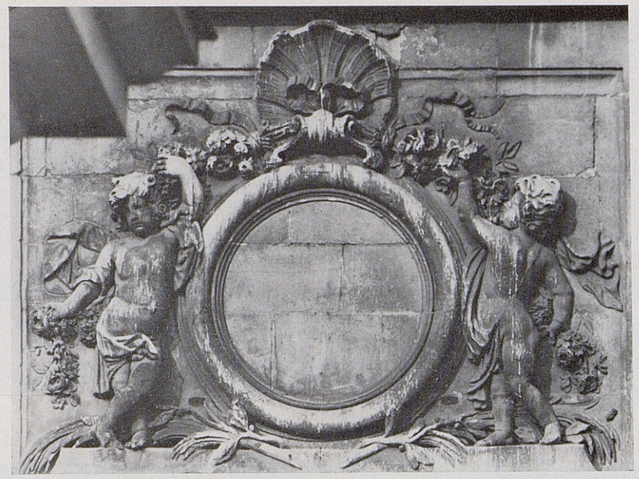
Payment 750 L. (*Comptes*, II, 627; III, 96). Support for an antique bust of Juno (restored by Girardon, no. 56d), given to the King by the Cardinal de Granvelle of Besançon, at the same time as a statue of Jupiter (cf. Drouilly no. 16). Both placed in the Bosquet du Théâtre d'Eau, cf. Piganiol, *Vers.-Marly*, 1764, II, p. 183. In the Invent. of 1723 (Arch. Nat., O^{1} 1969^{A}), J.'s pedestal is described as "a pedestal of veined white marble, composed of consoles crowned with acanthus leaves, with fish-scales in the centre". Whereabouts unknown.



34c



34c



36d

36
Sculpture on the façade of Notre-Dame, Versailles

1685–86 Stone

In 1685 Mazeline and J. rec. 2100 L. for the capitals on the portal; in 1686, 6500 L.; in 1695, the remainder in a final payment, incl. other work (*Comptes*, II, 654, 904, 1086, 1134). This important commission incl.:

a. The capitals of the portal

b.(*) Religion and Charity

Two figures in bas-relief, reclining on the arch over the main entrance. 'Religion', a cloth draped over her head, holds a cross and a monstrance; she is accomp. by two child angels, one of them holding up a nail. 'Charity' suckles a child; beside her, two other children embrace.



36c



36c



36e



36b

c. Faith(*) and Hope(*)
Two statues, over life-size, in the niches on either side of the main entrance. 'Faith' (probably a 19th c. copy), holds a book and a globe; 'Hope', both forearms damaged, has lost her attributes.

d.(*) Children in bas-relief
Above the two small doors; at their feet palm-branches; they are holding up garlands over medallions which once contained the King's cypher. The medallions are surmounted by shells.

e.(*) Two flying angels
In the pediment; they support the French coat-of-arms in an escutcheon; above it a crown, around it the chain of the Order of the St.-Esprit, a sceptre and the 'Hand of Justice'.

VERSAILLES, CHURCH OF NOTRE-DAME

37
Work at Saint-Cyr

1686
In collab. with Mazeline; payment 2600 L. in 1686, the balance to J. in 1695 in a final payment incl. other work (*Comptes*, II, 904; III, 1134). Not specified.

38
Capitals

1685–87 Stone
Payment 1275 L. in two instalms. (*Comptes*, II, 627, 1177) for two capitals of "frizelées" columns, two pilasters and five-sixths of a Corinthian capital.

PARIS, DOME DES INVALIDES

39
The Triumph of Thétis, for Versailles

1685–88 Full-size Model Terracotta and Plaster
For one of the Bassins in the Parterre d'Eau. In collab. with Mazeline and Hurtrelle. Mazeline and J. also rec. 1451 L. for clay models for cuvettes (*Comptes*, II, 994, 1181). cf. Hurtrelle, no. 12. Destroyed.

40
Capitals for the High Altar of Notre-Dame, Versailles

1686 Stone
Two pilaster capitals and two column capitals in the Corinthian order for the High Altar. Payment to

Mazeline and J., 500 L. (*Comptes*, II, 904). The High Altar was demolished in the 19th c.

41
Two Garlands and *Two Crowns*

1686 Lead
For the Bassin des Couronnes; Mazeline and J. made two garlands "to hide the jets", payment 200 L., and two crowns, payment 900 L., held up by tritons and naiades carved by Le Hongre (nos. 23–4(*)) and Tuby (*Comptes*, II, 890, 1115). The garlands are extant, the crowns disapp. during the Revolution.

VERSAILLES, PARK

42
Sculptures for the Dôme des Invalides

1687
For work "au bout du choeur", payment 2438 L. (*Comptes*, II, 1178). Not ident. or disapp.

43
Work on the Exterior Cornice

1687–88 Stone
Fleurs-de-lis and lion-snouts; payment 1428 L., *Comptes*, II, 1177; III, 289.

PARIS, DOME DES INVALIDES

44
Capitals for the Main Entrance of the Convent of the Capucines, Paris

1687–88 Stone
Carved in the course of the reconstruction of the convent by Hardouin-Mansart. Payment 404 L. in 1688; 225 L. in 1699 (*Comptes*, II, 1178; III, 79; IV, 479). The entrance was demolished and rebuilt in 1721, cf. F. Souchal, 'Le portail de l'Eglise des Capucines à Paris', *GBA*, 1969[1], p. 193. Destroyed.

45–48
WORK AT THE GRAND TRIANON
1687–88

45
Carved Ornaments in the Interior of the Grand Trianon

1687–88
a. Cornices in the Apartments
In collab. with Mazeline and Barois (App. p. 422). They rec. 6700 L., 9200 L., 1000 L. (*Comptes*, II, 1115; III, 35, 248); J. alone 989 L. (*Comptes*, III, 680). Part of the decor. is still extant; cf. F. Gébelin, *Versailles*, 1964.

VERSAILLES, GRAND TRIANON

b. *Architraves for the Panelling in the King's Apartments at Trianon-sous-bois*
Payment 1000 L. (*Comptes*, III, 35). The interior decor. no longer exists.

46
Capitals for the Grand Trianon

1687–88
a. *Several plaster models*
Payment 388 L. (*Comptes*, III, 289).
b. Capital for one of the free-standing Ionic columns in the peristyle.
c. Ten straight Ionic pilaster capitals and five corner capitals.
For b. and c., payment 3045 L. (*Comptes*, II, 1178; III, 96). Isaac Jouvenet did a composite capital for the Galerie de Trianon after a model by N. Coustou (no. 7b) and Joly (no. 5b), and was paid 232 L. (*Comptes*, III, 97).

VERSAILLES, GRAND TRIANON

47
Twenty Flower-baskets for the Roof of the Grand Trianon

1687–88 Stone and lead
In collab. with Herpin, payment 110 L. each in 1688 (*Comptes*, III, 36). The series was completed with 23 similar baskets by N. Coustou (no. 7d*) and Joly (no. 5d). Destroyed.

48
Four Groups of Children for the Peristyle of the Grand Trianon

1688 Stone
In collab. with Mazeline and Barois (no. 7c*). Payment 1040 L. (*Comptes*, III, 248). Cornu (no. 19) did the other four groups for the peristyle. Destroyed.

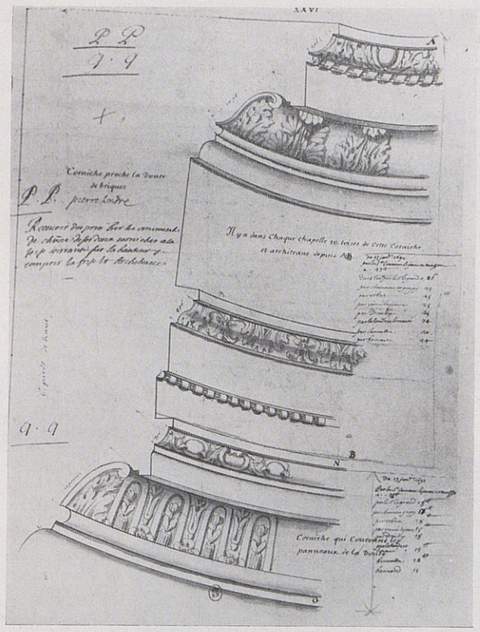
49
Capitals for the North Wing

1688 Stone
Payment on account 500 L. (*Comptes*, II, 56).

VERSAILLES, PALACE

50
Four Ornaments above the Pediments of the Pavillon Royal, Marly

1688–89 Stone
In collab. with Barois (no. 9*) and Mazeline. Total payment 8136 L. (*Comptes*, III, 336 and Arch. Nat., O[1] 1490, p. 64) "for works of sculpture done . . . above the 4 pediments of the château and for 12 torches with their ornaments placed on the said château". P. Legros I (no. 39b) also worked there. cf. Dezallier, *Environs de P.*, 1762, p. 149; Piganiol, *Vers.-Marly*, 1764, II, p. 254. Destroyed.



55d

51
Crown for the Cupola of the Chapel of the Château de Marly

1689 Lead
Payment 141 L. to Mazeline and J. (*Comptes*, III, 336 and Arch. Nat., O^{I} 1490, p. 66). cf. Jouvenet no. 33*. Destroyed.

52
38 Ionic Capitals and 65 Consoles for the Place Louis-le-Grand (Vendôme), Paris

1690 St.-Leu Stone
Payment 1198 L. (*Comptes*, III, 424, 562); done during the first building period, before the modifications in 1698. Destroyed.

53–59
WORK AT THE DOME DES INVALIDES
1690–1700

53
Capitals, Consoles and Torchères

1690 Stone
a. 40 Capitals, 8 large Consoles, 4 Pilasters
On the exterior of the Church; in collab. with Chauveau (no. 4b), Dedieu (no. 31) and Isaac Jouvenet. Payment 4008 L. (*Comptes*, III, 422; Arch. Nat., O^{I} 1665^{89} and Bibl. Nat., Ms. fr. 22936 n.a., fol. 165 v°).
b. 12 Composite pilaster capitals and 12 torchères on the lateral façades.
Payment 1262 L. to the brothers Jouvenet in three instalms. (*Comptes*, III, 422–3; Arch. Nat., O^{I} 1665^{89}). J. provided the model for the torchères, payment 119 L. in 1691 (*Comptes*, III, 553).

PARIS, DOME DES INVALIDES

54
Model for the High Altar of the Dôme des Invalides

1691
Begun in 1691 by Lespingola (no. 25) and J., who together rec. 240 L. and 1945 L. (*Comptes*, III, 553). Completed by Mazeline (Arch. Nat., O^{I} 1665$^{36\ \&\ 70}$). Destroyed.

55
Models for the Dôme des Invalides

1691 Plaster
J. provided models for:
a. A Composite capital, a console and a modillion.
b. Two vases for outside.
c. Ornamental foliage for the transverse ribs behind the High Altar; payments 146 L. and 53 L. (*Comptes*, III, 553).
d. Ornaments on cornices in the chapels 1692
Payments 150 L., 200 L. and final payment of 885 L. (*Comptes*, III, 701, 844. Bibl. Nat. Est., Hc 14, II, ft.3*). J. supervised work on these cornices executed by Chauveau (no. 4a) and other ornamental sculptors (cf. P. Marcel, *Invent. des papiers de R. de Cotte*, p. 19, no. 82).
e. Corinthian cornice in the interior 1691
This cornice was exec. by Massou, François (no. 15) and other sculptors (Arch. Nat., O^{I} 1665^{87}). Payment 200 L. (*Comptes*, III, 553).
f. Lead ornaments on the base of the pyramid and on the outside of the lantern surmounting the Dôme.
In collab. with P. Legros I (no. 57), payments of 124 L., 215 L. and 1860 L. (*Comptes*, *ibid.*)
g. Models for transverse ribs. In collab. with Cornu (no. 21c). Payment 192 L. (*Comptes*, *ibid.*).
Isaac J. provided models for a Composite capital, an Attic capital, ornaments for outside buttresses and a capital for an inside column. Payment 320 L. (*Comptes*, III, 558). Destroyed.

56
Sculptures on the Pyramid of the Dôme des Invalides

1691
On the base of the Pyramid on top of the lantern. In collab. with Lespingola (no. 24). Payment 143 L. (*Comptes*, III, 553). Not ident. or disapp.

57
Four Evangelists and two Consoles

1691 Models Plaster
On the exterior of the Dôme des Invalides, on the façade and above the first order. In collab. with Mazeline, payment 255 L. (*Comptes*, III, 553). These statues must soon have been removed as they are not mentioned in the old *Descriptions*. Destroyed.

58
Corinthian Capitals

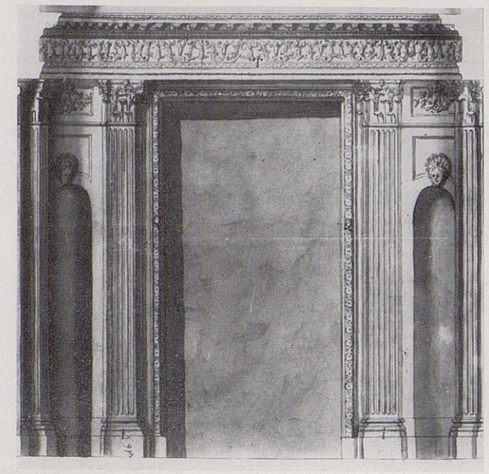
1691–99
a. 65 Corinthian capitals for the pilasters in the interior pourtour.
In collab. with Isaac J., Varin, Langlois and Meusnier. Valued at 60 L. each (Arch. Nat., O^{I} 1665 $^{36,86-7}$; *Comptes*, III, 553; IV, 472, 611).
b. Eight capitals for columns supporting the Tribunes Soft stone
By J., Langlois and Meusnier. Valued at 200 L. each (Arch. Nat., O^{I} 1665$^{36,86-7}$; *Comptes*, IV, 472, 611).
c. Eight capitals for pilasters and columns inside the chapels Hard stone
cf. Dedieu no. 32. Several instalms. towards a total payment of 1760 L. (*Comptes*, III, 553, 701; IV, 330, 471).

PARIS, DOME DES INVALIDES

59
Ornamental Sculpture for the Interior of the Dôme des Invalides

1692–99
a. Frames for the 12 panels of the cupola of the Dôme.
Acc. to the original plan, each panel was to be decor. with a large carved angel, cf. N. Coustou, no. 11b. The frames, decor. with roses, were by J., Dedieu (no. 34) and a team of ornamental sculptors, who in 1692–3 rec. 2600 L. (*Comptes*, III, 792, 844). Later, the great angels were replaced by paintings repr. the apostles; the 12 incomplete frames were adapted by the same team, who in 1698–9 rec. several instalms. towards a total payment of 7778 L. (Arch. Nat., O^{I} 1665$^{32,35-8,86}$; *Comptes* II, 330, 472, 611).
b. Ornaments on the cornice above the pendentives 1692–99
In collab. with Massou, S. Slodtz, Lange, Varin and Langlois; payment 1100 L. (Arch. Nat., O^{I} 1665^{36}; *Comptes*, III, 705; IV, 471, 611).
c. Work on the 'gros cordon' of the cupola 1699
By the same team (Arch. Nat., O^{I} 1665$^{34-7,86}$; *Comptes*, III, 705; IV, 471). The 'gros cordon' is decor. with vine-branches.
d. Ornaments on the panel frames in the chapel vaults. By the same team (cf. Chauveau no. 4c; Dedieu no. 34), roses and borders for the panels. Total payment in 1700 for b, c, d: 4654 L. (Arch. Nat., O^{I} 1665^{96}; *Comptes*, IV, 611).
e. Sculpture in four cupolas over passages in the chapels 1692–99
Payment 1800 L. to the two brothers Jouvenet and to Jacquin (*Comptes*, III, 701, 844; IV, 472).
f. *48 Fleurs-de-lis* St.-Leu stone
By Isaac J., for the cornice inside the church. Payment 240 L. (Arch. Nat., O^{I} 1665^{36}; *Comptes*, III, 559). Effaced during the Revolution.

PARIS, DOME DES INVALIDES



61

60
Work for the Duc d'Orléans

1692
Contract of Jouvenet and Mazière with the Duc d'Orléans, dd. Feb. 1692 (Min. Centr. Arch. Nat., Et. CXIII, liasse missing). Not ident. or disapp.

61
Work on the 'Bâtiment Neuf', Versailles Palace

1692
In 1692, Hardouin-Mansart erected a new building in the small Cour des Bains, to join the King's Petits Appartements with the Grands Appartements. This building included new salons and cabinets; J. supplied several models for their sculptural decoration, payment 85 L. (*Comptes*, III, 825). He worked especially on the Salon Ovale and supplied models for architraves, the frieze and the cornice, payments 110 L. and 149 L. (*Comptes*, III, 680, 701). He carved four wooden shells in the four niches of the Salon to hold four bronze reductions: Flamen's 'Abduction of Orithya' (no. 19); Girardon's 'Abduction of Proserpina' (no. 42d); and Algardi's 'Jupiter' and 'Juno'. Several drawings for these new arrangements in Arch. Nat., O^{I} 1770 and O^{I} 1772; cross-section of the Salon Ovale in Arch. Nat., O^{I} 1770^{I}, no. 16*. cf. A. Marie, *Mansart à Vers.*, II, p. 373–84. The decor. was completely changed during the following century. Destroyed.

62
Sculptures at the Cascades, Marly

1693
Payment of 800 L. on account to J. for the sculpture "at the new cascades at Marly" (*Comptes*, III, 897). Another payment of 1068 L. (Arch. Nat., O^{I} 1490, p. 139) refers to work "on the bassins and consoles of the two cascades at the end of the gardens at Marly during 1692–93". A payment to the mason Bailly for the plaster models of these bassins and consoles mentions that there were 8 pedestals (with consoles by J.) surmounted by 8 bassins (*Comptes*, III, 886). cf. G. Weber, 'Der Garten von Marly', *Wiener Jahrbuch für Kunstwissenschaft*, XXVIII, 1975, p. 82. Destroyed.

63
Four Tables

1694 Marble
Exec. by J. for Madame de Paranisiny, rue des Petits Augustins, fbg. St.-Germain; valued at 180 L. each; all similar. Law-suit (Litige) 28 Feb. 1696 (Arch. Nat., Z^{1J} 432). Not ident. or disapp.

64
Undefined Work at Monceaux-en-Brie

Before 1695
Mentioned in a general payment incl. several works (*Comptes*, III, 1134). Not identifiable.

65
Eight Frames for the Pavillon Royal, Marly

1699 Hard stone
In collab. with N. Coustou (no. 20b) and Flamen (no. 40). Payments of 462 L. and 1452 L. (Arch. Nat., O^{I} 1490, p. 248; *Comptes*, IV, 517–18). For the pictures by Van der Meulen in the vestibules of the Pavillon Royal. cf. Hulot no. 7*. Destroyed.

66
Six Vases and Baskets on the Pilasters of the Entrance Gates of the Avenue, Marly

1699
Identical with six vases by N. Coustou (no. 19) in the form of cuvettes; payment 1620 L. (*Comptes*, IV, 517); Piganiol, *Vers.-Marly*, 1764, II, p. 251. Not ident. or disapp.

67
Two Urns for the Château de la Ménagerie, Versailles

1699 Marble H: 110
The urns, standing on the ramps of the staircase at the front of the Château, were of large dimensions (cf. Piganiol, *Vers.-Marly*, 1764, II, p. 203). J. rec., in three instalms., the considerable sum of 3200 L. (*Comptes*, IV, 448, 591, 709).

At that time the château was refurbished for the Duchesse de Bourgogne. The urns are described in the 1722 Invent. (Arch. Nat., O^{I} 1969^{A}, fol. 125): "... with a lid ending in a pine-cone and bordered by gadroons and darts, between large garlands of laurel-leaves; the body is decorated with circular grooves separated by ribs and ending in the leaves of water-plants". cf. G. Mabille, 'La Ménagerie de Vers.', *GBA*, 1974^{I}, p. 24. Not ident. or disapp.

68
Sculptures at the Château de la Ménagerie, Versailles

1699–1700 Stone
J. and Van Clève appear to have exec. all the stone sculpture in the château. Together they rec. 2400 L.; then each separately 600 L.; in 1711, J. alone rec. the balance in a final payment incl. other work (*Comptes*, IV, 312, 448; V, 532). The château, built by Hardouin-Mansart for the Duchesse de Bourgogne, was demolished in the 19th c. Destroyed.

69
Models for the Chapel, Versailles

1699–1700
a. Models for Corinthian capitals of columns and pilasters in the interior
Payment 1075 L. (*Comptes*, V, 532).
b. Models for three ornaments on the frieze above the tribune
Payment 1075 L. (Mém., Arch. Nat., O^{I} 1784; *Comptes*, IV, 350; V, 532).
Destroyed.

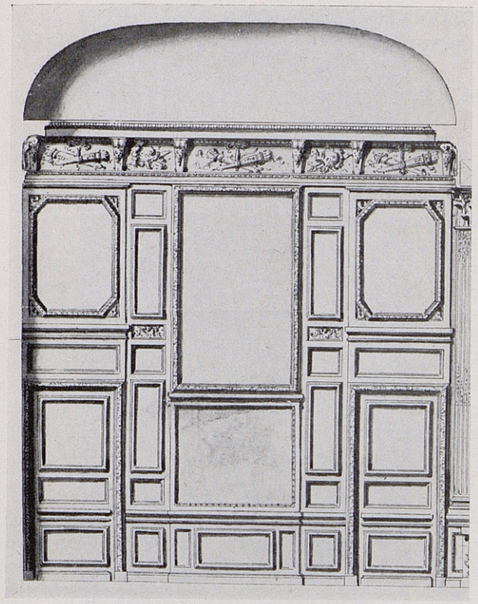
70
Sixteen Brackets or Fleurons

1700 Stone
Below the eight square bas-reliefs illustr. the History of St. Louis. The first models having been refused in 1699 (Arch. Nat., O^{I} 1665^{36}), the brackets were carved in the following year after another model. In 1700 J. rec. 150 L. on acc. (*Comptes*, IV, 611).

PARIS, DOME DES INVALIDES



71


72

71
King Dagobert

1700 Medallion Marble Diam: 100
One of 12 medallions repr. the Kings of France, on the base of the cupola of the Dôme des Invalides. Each medallion was valued at 500 L. (Bibl. Nat. Est., Hd 135d; *Comptes*, IV, 611, 728; *NAAF*, 1876, p. 77). Effaced during the Revolution. J.'s medallion was repl. in the 19th c. by a copy done by Taunay, after an engr. by Cochin in Pérau, pl. 44*. *Invent. Rich. Art Fr., Paris, Mon. Relig.*, 1901, III, p. 238. Destroyed.

72
Sculptures in the Apartments at the Grand Trianon

1700 Plaster and stucco
Payment 1600 L. (*Comptes*, IV, 491). This refers to the new cornice in the King's antichamber in the left wing of the Palace; cf. Hardy no. 30. A drawing of the King's chamber and antichamber, showing the alterations made at this time to the cornices of the antichamber, is in Bibl. Nat. Est., Va 78g*. The cornice is extant. See also *Appendix* p. 422.

VERSAILLES, GRAND TRIANON

73
Sculpture in the King's Bedchamber

1701 Plaster
In collab. with Lespingola (no. 38). Payment 9510 L. in several instalms. (*Comptes*, IV, 709, 828; V, 16). These were cornices, ornaments on the pilasters and mosaic patterns as background for reliefs by N. Coustou (no. 27*) and Lespingola, repr. France and two Figures of Fame.

VERSAILLES, PALACE

74
Four Large Models of Cuvettes

Before 1702 Plaster
By Mazeline and J. They were in the workshop of the bronze-caster Keller at the time of his death, among work ready to be cast for the King. cf. P. Marcel, *Invent. des papiers R. de Cotte*, 1906, p. 227; Arch. Nat., O^{I} 1670^{58}. Not ident. or disapp.

75
Corinthian Capitals for the Chapel at Meudon

1702–04 Stone
In the chapel built by Hardouin-Mansart for the Dauphin. cf. Hardy (no. 43) for the Mém. of Hardy, J. and Lespingola (no. 40). J. rec. 3800 L. in 1702, the rest in a payment incl. other work in 1711 (*Comptes*, IV, 905; V, 532). Destroyed.

76*
Vase for the Park at Marly

1703 Marble
Payment 750 L., *Comptes*, IV, 963, 1074; V, 42. Pendant to a similar vase by François (no. 22), paid for at the same time. Both intended for the Cascade Rustique, Marly. In 1707, both were at the Parterre de Trianon, together with vases by Flamen (no. 49(*)) and Mazeline, cf. Piganiol, *Vers.-Marly*, 1707, p. 377 sq. Acc. to the Invent. of 1707 (Arch. Nat., O^{I} 1976^{A}, p. 764–5), which wrongly attribs. all four vases to J., they were all similar. All four are now in the Tuileries Gardens.

PARIS, TUILERIES GARDENS

77
Unspecified Work at Versailles

1704–06
Payment 660 L. to the widow of Lespingola (no. 51) and J. (*Comptes*, V, 125). Not ident. or disapp.

78
Work on the Roof of Versailles Palace

1706 Lead
Payment 865 L. (*Comptes*, V, 16). Not ident. or disapp.

WORKS FOUND IN NOEL JOUVENET'S STUDIO, NOT LISTED ABOVE

A. Elisabeth Guichard's Invent. a.d., 29 April 1715

Specified Works:

Colbert de Seignelay Tomb Model
Military Architecture, square bas-relief, white marble
Fluteplayer
Jupiter, plaster model
Juno, plaster model
Minerva, bas-relief
Antique Faun, plaster bas-relief
Ceres and Flora, bas-relief
Parnassus, bas-relief
Charles le Brun, bust
The Sanguine Temperament, small terracotta
Centaur abducting a woman
Hercules, three legs
Venus, three models
Two Horses with riders, wax
Horse covered in red wax
King, wax model
Two Lions
God, bust
The Infant Jesus
The Infant Jesus, standing
Crucifix, lead
Several Crucifixes, terracotta
Crucifix, ivory

Unspecified Works:

Eight marble medals; five lead and tin medals; four plaster medals; six Emperor medals; two children, terracotta; six busts, gilded plaster; one bust, terracotta; two heads of children; one portrait bust; two heads; four busts; two heads of monks, terracotta; twenty masks, terracotta; two masks, plaster; one large mascaron, terracotta; one model for a tomb with four wax figures; another small model for a tomb; two models for altars, wood; one tabernacle, terracotta; three trophies, terracotta; one trophy; two models for trophies à la française, terracotta; two andirons; one torchère, wax; the body of a vase, clay; four plaques, gilded plaster, 'intended as bases for candelabra'; one term; a child by Duquesnoy; several bas-reliefs, one a large arched bas-relief; several small figures and models; four consoles.

B. Noël Jouvenet's Invent. a.d., 22 July 1716

Specified Works:

The Temple of Peace, white marble bas-relief
Christ, bronzed plaster, on a wooden Cross
Horse, wax

Unspecified Works:

Nine medals, plaster; five medals, bronzed plaster; one medal, lead; child, bronzed plaster; eight busts, plaster; six small busts; six masks, terracotta; two models for tombs, wax; six trophies, terracotta; four plaques; fourteen wax figures repr. different subjects; twelve figures, terracotta; six figures, plaster; two bas-reliefs, terracotta; twelve small bas-reliefs, wax; four consoles, plaster.



According to the *Corr. Dir.* (see above), Théodon is supposed to have carved the terms of Winter and Spring; but according to Piganiol (*Vers.-Marly*, 1701, p. 283, 315) and Thomassin (*Vers.*, p. 192–3), and also for stylistic reasons, it seems more likely that he did the terms of Winter and Ceres (Summer). If that is accepted, then the two remaining terms: Flora, repr. Spring (at the Quinconces du Nord), and Bacchante, repr. Autumn (at the Quinconces du Midi), must be attrib. to L. and Laviron. One is inclined to attrib. to Lacroix the term of Spring, because of its stylistic resemblance to the Antinoüs (no. 2). The term of Bacchante would then be the work of Laviron (no. 3).

VERSAILLES, PARK

2*
Antinoüs

Between 1680–84 Statue Marble H: 230 (without plinth)
Copied by L. during his stay in Rome after the antique which is today in the Belvedere. Mentioned in the Invent. of 1684 (*Corr. Dir. Acad. Fr. Rome*, I, 115). Hadrian's favourite is repr., nude, leaning against the trunk of a palm-tree; a drapery is sliding from his shoulder and is wrapped around his arm. Placed on the north ramp of the Parterre de Latone, cf. Piganiol, *Vers.-Marly*, 1701, p. 195–6.

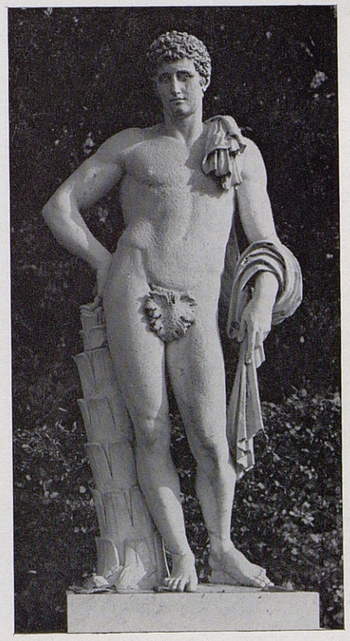
VERSAILLES, PARK

LACROIX (Dates unknown)

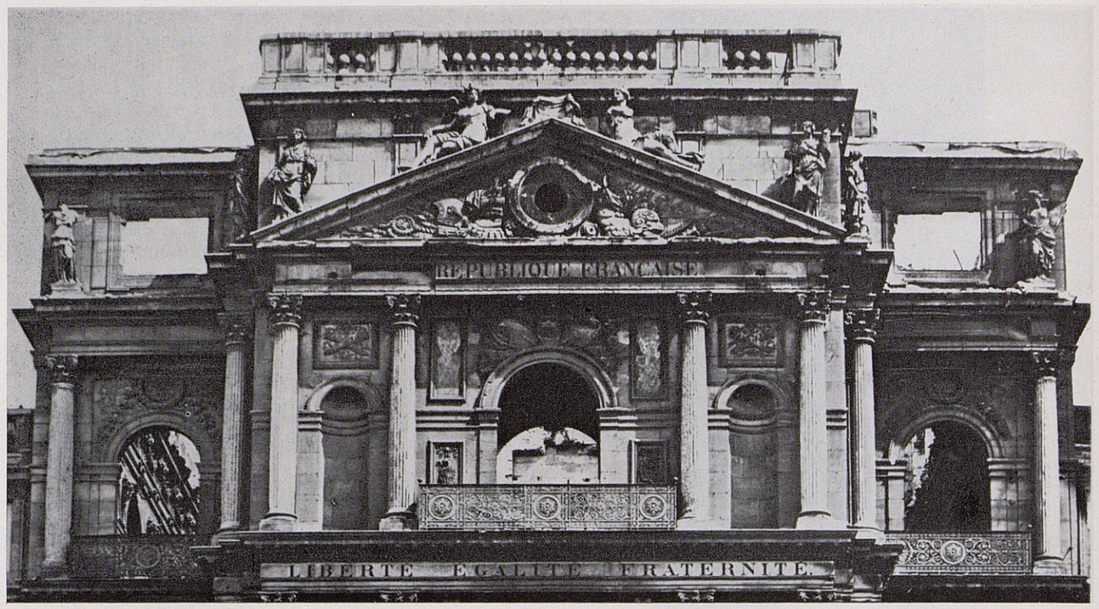
Born in Paris, according to Dezallier (*Environs de P.*, 1762, p. 400) and Piganiol (*Vers.-Marly*, 1764, p. 332). In 1680, worked in the Acad. at Rome together with the pensionnaires of the King, but his name is not among the prizewinners of the Acad. Apart from two sculptures he did in Rome, nothing is known about him.
Bibliogr.: T.-B., XXII, 1928, p. 184.

1*
Spring

1679–81 Term Marble H: ca. 200
One of the four terms illustr. the Seasons, commissioned from Théodon, Laviron and L. when they were students in Rome (*Corr. Dir. Acad. Fr. Rome*, I, 76–8, 84, 91–3, 101–2, 106). The four terms were sent to Versailles to complete the series of terms by Poussin at the North and South Quinconces.



2



1

1
Sculptures at the Château des Tuileries

1666 Troussy stone
cf. P. Chaleix, *Ph. de Buyster*, Paris, 1867, p. 95–7. Acc. to the contract dd. 6 June 1666 between Buyster and La Perdrix (Min. Centr. Arch. Nat., Et. CXVII, 64), La P. undertook, for 650 L., to carve for the attic of the central pavilion on the garden side, after Buyster's models:

a. *Three standing statues* (H: 227)
b. A Figure of Fame lying on one of the slopes of the pediment (L: 300)
c. *A drapery and a crown with two sceptres for the inside of the pediment.*

This contract shows that Buyster sub-contracted La P. for half of the 8 statues which he had to do for the Tuileries and for which he was paid 400 L. each. These eight statues formed part of a more important ensemble, described, with the names of the sculptors, in a mémoire by Mazière and an anon. mémoire (both quoted by Guillet de Saint-Georges, in his 'Eloge de T. Poissant', *Mém. inéd.*, I, p. 327–8):

Ten statues decorated the attic on the garden side: on the slopes of the pediment, two Figures of Fame holding the King's arms; standing on either side, 'Religion', 'Justice' and four moral Virtues; La P. collaborated in the execution of these 8 statues, attrib. to Buyster; finally, standing to left and right on the recessed part of the building, a Vestal Virgin by Lerambert (no. 14) and 'Concord' by Le Hongre (no. 10).

Eight statues decorated the attic on the courtyard side: seated on the slopes of the pediment, 'Minerva' and 'Prudence' by T. Poissant; on either side, four standing statues, also by Poissant: 'Magnanimity', 'Force', 'Wise

LA PERDRIX, Michel de (before 1641–1681)

Son of the second marriage of Michel de La Perdrix (or Perdry), with Marie Beaudoin. The father, a sculptor, was working in 1620 (contract dd. 13 May 1620, Min. Centr. Arch. Nat., Et. XLII, 60, fol. 172). The younger brother, Paul, born in 1641, was apprenticed to the sculptor Antoine Poissant ('Alloué' on 13 March 1655, Min. Centr. Arch. Nat., Et. LIII, 13); then worked in his father's studio in the rue des Orties. Michel de La P. is mentioned on 6 July 1661 at Nantes as godfather in a baptism at the Church of St.-Nicolas (cf. De Granges de Surgères, 'Les artistes nantais', *Rev. de L'Art français*, 1898, p. 291). He became a pupil at the Acad. de Sculpture in Paris from 1663–5, at the same time as Coyzevox; after a time of unruly behaviour he was dismissed, but asked for pardon and was reinstated (*P-V*, I, 240, 243, 292). In 1666, acc. to the contract for no. 1, he lived in rue Ste.-Anne, par. St.-Roch. On 6 Oct. 1669, he married Louise Guyot, niece of Claude Ballin; they had a son, Michel (Min. Centr. Arch. Nat., Et. CXI, liasse missing; see Lemoyne's genealogical tree in the endpapers). Known only through work in the Royal residences from 1674–80. In 1679, he lived in the rue de Bourbon, Paris, par. St.-Nicolas-des-Champs (Convention 4 April 1679, Min. Centr. Arch. Nat., Et. LXIX, 95). He died on 10 May 1681 in the rue du Vertbois. Invent. a.d., 9 June 1681 (Min. Centr. Arch. Nat., Et. III, 696).
Bibliogr.: T.-B., XXII, 1928, p. 368.

Counsel' and the 'Arts'; finally, on either side, standing recesses: to the left, 'Diligence' by G. Marsy, to the right, 'Vigilance' by P. Legros I (no. 2(*)).

The *Comptes*, very precise on this item, mention payments for two other statues which were never put into place: a second statue by Lerambert and one by B. Massou.

Old photographs, incl. one taken after the fire in 1871 (Bibl. Nat. Est., Va 220d, cl. Franck*), record the appearance of this façade. The statues, already damaged in the 2nd half of the 19th c., mostly disappeared after 1883 (dispersed or destroyed). However, 'Fame' on the left (garden side) and the head of the one on the right were acquired by Godefroy for his Lapidary Museum in the rue Lacépède, Paris, then bought by R. Cartier in 1910. The statue of 'Fame', now in the Cartier Coll., U.S.A., shows the style of Buyster. The head of the other 'Fame'*, first kept in the cloisters of St.-Leu-d'Esserent, then, in 1977, bought by the Louvre (RF 3330), recalls the style of La P.'s 'Melancholic Temperament' (no. 4) and can be attributed to him.
Destroyed, except for a head of 'Fame' in the Louvre.

LOUVRE, PARIS

2
A Bird for the Labyrinthe, Versailles

1674 Metal
Payment 50 L. (*Comptes*, I, 762). Not ident. or disapp.

3
Work at the Château de Clagny

1675–78
a. *Unspecified Work*
In 1675, La P. and others rec. 500 L. "on account of the building at Clagny"; in 1676–7 La P. and Dossier (no. 7) rec. 670 L. and 150 L. (*Comptes*, I, 846, 918, 983).
b. *Work on the small model of the château*
In 1678, Mazeline and La P. rec. 220 L. towards a total payment of 1220 L. (*Comptes*, I, 1076).
c. *Cornice* Stucco
In collab. with Hutinot (no. 12a). Payment 702 L. in 1677–78 (*Comptes*, I, 983).
d. *Lead Ornaments on the dome-shaped roof*
In collab. with Hutinot (no. 12b), payment 1080 L. (*Comptes*, I, 1076, 1191).
Destroyed.



1b



4

4*
Le Mélancolique (The Melancholic Temperament)

1675–80 Statue Marble H: 230
Payment 3050 L. in several instalms., the last one to the artist's widow in 1693 (*Comptes*, I, 830, 902, 964, 1049, 1159, 1288; III, 854). Valued in 1692 after La P.'s death at 3000 L. (Arch. Nat., O[1] 1964[4]); still in his studio when he died, cf. Invent. a.d. in Biogr. The statue represents one of Man's four temperaments; part of Le Brun's Grande Commande of 1674; exec. after a sketch* by Le Brun (Mus. Vers., 29794). It was put on the north ramp of the Parterre de Latone. The Temperament is represented by a man who, in accordance with Ripa's *Iconologie*, has his mouth bound by a cloth because he never talks; in his left hand he holds an open book to show that he likes to study; in his right, a closed money-bag, symbol of his parsimony. Piganiol, *Vers.-Marly*, 1701, p. 195; engr. by Thomassin, *Vers.*, p. 102. Drawing in Bibl. Nat. Est., Fb 25, p. 23.

VERSAILLES, PARK

5
Ornaments on the Dormer Windows of the Cour de Marbre

1679 Lead and tin
In collab. with Hutinot (no. 13(*)) and Le Conte (no. 8). Convention of 4 April 1679 (Min. Centr. Arch. Nat., Et. LXIX, 95; *Comptes*, I, 1159, 1160, 1288).

VERSAILLES, PALACE



4



Detail

4

SCULPTURES FOUND IN THE STUDIO OF LA PERDRIX AFTER HIS DEATH, NOT PREVIOUSLY LISTED

Acc. to the Invent. a.d., cf. Biogr.; valuation of the works by P. Mazeline:
Mars with a small cupid, terracotta. Val. 30 L.
Christ and the Samaritan woman, terracotta.
Group of horses, terracotta.
Saint Benoît, terracotta.
Vestal Virgin, terracotta.
Hercules, plaster.
The pilgrims of Emmaus, terracotta bas-relief.
The last 6 items valued at 13 L.
Bust in white marble on a red marble stand, val. 40 L.
8 round bas-reliefs, plaster, and two square bas-reliefs, plaster, val. 13 L.
Several models in clay, plaster and wax. Val. 10 L.

LAPIERRE, Jean de (16?-1715)

Born in Rouen, son of Simon de Lapierre, architect at Dieppe and Toulon, and of Marguerite Desfossés. In 1683, he was working as a sculptor but not yet for the King; he married Jeanne Delaistre, dressmaker, and lived in Paris, rue de la Huchette (Contract 16 July 1683, Et. C, 362). Two children: Henri, architect, and Charlotte-Martine. His work, known only from 1691 onwards, when he was employed at the Invalides, was mainly for the King, but he also had some private commissions. In 1702, he lived in the rue de Bièvre, par. St.-Etienne-du-Mont; in 1715, the year of his death, in the rue de Loursine, par. St.-Médard, Invent. a.d. 24 Dec. 1715, Et. XI, 431; division of his estate (Partage), 15 Dec. 1716, Et. XXVI, 301. Last will of his wife, 7 Sept. 1719, Arch. Nat., Y 48, fol. 116.

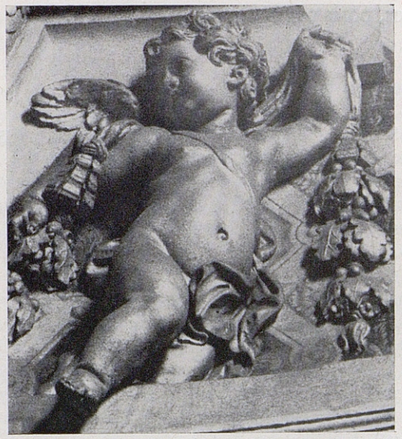
T.-B. (XXIII, 1929, p. 596) and Lami confuse him with Pierre Mallerot, called Delapierre, marble-worker and master-sculptor, husband of Jeanne Bara, who lived in the rue Beauregard, Paris, par. Notre-Dame de Bonne-Nouvelle. Mallerot worked for the King in Versailles, at the Trianon and at the Invalides from 1685–1705; at Clichy-la-Garenne, together with Jean de Lapierre (cf. no. 9) in 1701; at St.-Landry, where he carved the Font and supplied the marbles for the tomb of Girardon; the High Altar at the Sorbonne and the Richelieu tomb; the Pomponne Chapel in the Church of St.-Merry and the Créqui and Louvois Chapels in the Church of the Convent of the Capucines; the High Altar of the Jacobins, Faubourg St.-Honoré etc. Detailed description of his activities in *Mercure*, June, 1735, p. 1181–3.

1-8
WORK AT THE DOME DES INVALIDES
1692–1702

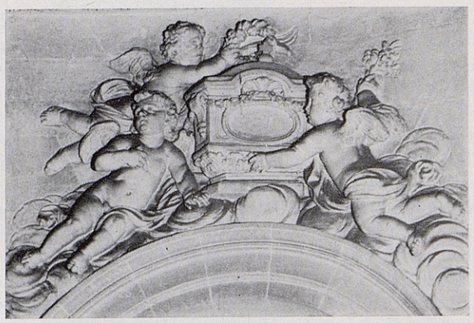
1
Sculpture in the Vault of the Chapel of St.-Ambroise

1692–96 Stone
Acc. to Arch. Nat., O[1] 1665[69] and *Comptes*, III, 844; IV, 469, P. Legros I (no. 62*), Van Clève, Renard, Martin and L. carved the sculptural decor. in the four panels of the vault consisting of (1) 8 small angels(*) holding festoons and supporting the pictures; (2) the picture-frames; (3) a shell with acanthus leaves, above the pictures; (4) a buckler with palms and laurels on the 'tables d'attente'. Total payment to the five sculptors, 2200 L.

PARIS, DOME DES INVALIDES



1



3



4

2
Angel Holding the Seven-branched Candlestick

1693–99 Bas-relief Stone
In collab. with Denis Martin. Payment 1000 L. (*Comptes*, III, 845; IV, 330, 470). cf. N. Coustou no. 11b. Inside the cupola of the Invalides, part of the first programme of decoration. Arch. Nat., O^{I} 1665$^{36, 38}$. The carving was replaced by painted decoration. Destroyed.

3*
Child Angels holding Liturgical Implements

1698–99 Bas-relief Stone 140 × 230
Payment 450 L. (*Comptes*, IV, 469, 472; Arch. Nat., O^{I} 1665$^{32, 36, 86}$. One of the 12 bas-reliefs above the niches in the round chapels. Lapierre, S. Slodtz and Renard carved those in the Chapel of St.-Ambroise. L.'s bas-relief, above the niche with the statue of St. Ambroise, is composed of three child angels holding up a reliquary. Bourderelle (no. 3), Renard, Prou, A. Lefebvre (no. 6) and Rousselet carved those in the other chapels. See also *Appendix*, p. 424.

PARIS, DOME DES INVALIDES

4*
Charity

1698–1700 Rectangular bas-relief Stone 153 × 217
One of four bas-reliefs of the Virtues in the round chapels, above the arcades opening on to the central vestibule; the three others were by Hulot (no. 6) and Le Conte (nos. 40–1). Estim. and payment for each, 450 L., Arch. Nat., O^{I} 1665$^{36, 47, 68}$; *Comptes*, IV, 330, 612). L.'s relief, in the Chapel St.-Jérôme, is the traditional representation of Charity as a seated woman suckling a baby, while another child holds out its arms towards her. When N. Coustou, Coyzevox, Van Clève and Lespingola inspected the sculptures in the Invalides in 1700, they criticised the feet and hands of the woman and those of the baby as too large (Arch. Nat., O^{I} 1665^{47}). Félibien des Avaux, *Invalides*, p. 310; Granet, p. 112 and Pérau wrongly attrib. to L. the bas-relief of 'Faith', which was by Hulot.

PARIS, DOME DES INVALIDES

5
Henry IV

ca. 1700 Medallion Stone Diam. 100
One of the 12 Kings on the base of the cupola of the Dôme des Invalides. Valuation for each medallion: 500 L., of which L. received on account 100 L. in 1701 and in 1709 (*Comptes*, IV, 728; V, 349). For bibliogr. cf. N. Coustou no. 25. Engr.* by Cochin in Pérau, pl. 44. Destroyed during the Revolution, replaced with a copy by Ruxthiel. Destroyed.

6
Sculpture on the Pendentives of the Cupola

1700–01 Stone
In collab. with P. Legros I (no. 65) and P. Magnier; the three sculptors received 3538 L. in 3 instalms. (*Comptes*, IV, 610, 727; V, 349). They carved two of the four pendentives, the two others were by Lespingola (no. 35), François (no. 17) and J. Desjardins.

PARIS, DOME DES INVALIDES

7
Work on the Baldaquin of the High Altar, Dôme des Invalides

1702 Cardboard, plaster and lead
cf. G. Coustou no. 6*. In collab. with Van Clève, Magnier, G. Coustou, Poirier and J.-L. Lemoyne (no. 8), who in 1709 received a total payment of 20,307 L. for their work on the baldaquin and in the Chapels of the Virgin and of Ste.-Thérèse (*Comptes*, V, 347 and Arch.



5

Nat., O^{I} 1665^{35}). Melted down during the Revolution. The present baldaquin dates from the 19th c.

8
Adoring Angel, for the Dôme des Invalides

1702 Lead
One of the two angels on either side of the Altar of Ste.-Thérèse, the one on the left is by J.-L. Lemoyne (no. 7). cf. G. Coustou no. 5. Payment at the same time as for the baldaquin (see no. 7). Engr.* by Lucas in Pérau, pl. 46. Melted down during the Revolution.



8

9
Work at Clichy-la-Garenne

ca. 1699–1701
L. and Poultier, working in association, were comm. to do the sculptural decor. of the house of Françoise Moreau at Clichy-la-Garenne. Payment was delayed until several contractors went to law about it and she had to raise a loan to cover her debts. In 1702, Poultier and L. received a final payment of 422 L. to complete the total of 3822 L. due to them according to the Mém. attached to their receipt, dd. 10 July 1702 (Min. Centr. Arch. Nat., Et. XXXVI, 306, quoted in Rambaud, I, 292). The sculptors decorated the exterior and interior:

a. *Outside:*
Two stone pediments, one repr. Ariadne, the other, Bacchus; 26 masks; 6 consoles.

b. *Inside:*
The various cornices in the salon, dining-room, bathroom and gallery; six sopraportes in the salon, some decor. with children and animals, surmounted by a head among trophies and various consoles.
In the same house, the marble-worker Pierre Mallerot, called 'Delapierre' (cf. Biogr.) provided marbles for the chimney-pieces, floors, thresholds and tables.

While the great house was being fitted out, Françoise Moreau, who came from a rich bourgeois family, lived in the Convent of the Filles de la Croix, parish of St.-Paul. When the work was completed, she let the house to the Grand Prieur Philippe de Vendôme under a contract dd. 14 April 1703, for 33,000 L. plus 3000 L. annual rent, which she used to pay her debts (Min. Centr. Arch. Nat., Et. LXXXVIII, 347). From her marriage contract with François Bellucheau de Villiers of 29 July 1706 (Min. Centr. Arch. Nat., Et. LXVI, 307), we learn that the house of Clichy-la-Garenne was valued at 80,000 L. It is not known what happened to it; no trace of it remains.

10
Work for the Cascade at Trianon

1702–4 Lead
In collab. with Garnier (no. 6(*)), Hardy (no. 42), Le Lorrain (no. 13), J.-L. Lemoyne (no. 9) and Mazière; payment 7918 L. (*Comptes*, IV, 852, 985, 1072).

VERSAILLES, PARK OF THE GRAND TRIANON

11
Decoration for the Pièce des Vents, Marly

1703 Groups Gilded lead H: ca. 200
a. *Two tritons carrying fishes*
b. *Shells, heads of monsters and winds*
cf. N. Coustou no. 43*. Lapierre, Van Clève, Flamen (no. 50), Dedieu (no. 42), Lepautre (no. 13) and Le Lorrain (no. 14) received 11,760 L. (*Comptes*, IV, 964, 1072). Destroyed.

12
Sculptures for the Islands of the Bassins des Salles Vertes, Marly

1704
cf. Hardy no. 49, L. and a large team, incl. among others Hardy (no. 49a), Lespingola (no. 50a), J.-L. Lemoyne (no. 14), Poirier, Thierry, Armand and Voiriot, received 14,500 L. for work in lead "on the island of the bassin des Carpes" (*Comptes*, IV, 1106), part of which had been re-used elsewhere.

13
Work on the Cornice of the King's Chamber at Trianon

1706 Stucco
In collab. with Van Clève, P. Magnier, Poirier, J.-L. Lemoyne (no. 17) and G. Coustou (no. 10(*)). Payment 920 L. (*Comptes*, V, 494). Since 1703, the King's chamber had been in the right wing of the Palace, giving on to the courtyard.

VERSAILLES, GRAND TRIANON



17

14–25
WORK AT THE CHAPEL, VERSAILLES

14
Decoration on the Roof

1705–07 Lead
In collab. with Dedieu (no. 45(*)), Poirier, Lepautre (no. 15), François (no. 27), Voiriot, Offement and Berja. Mém. in Arch. Nat., O[1] 1784; payment 34,748 L. in 1710 (*Comptes*, V, 412). cf. Dedieu no. 45.

VERSAILLES PALACE, CHAPEL



16

15
Saint Barnabas

1707 Models Wax and plaster
For the exterior balustrade of the chapel. After L. had supplied several wax models and a large plaster model, repeatedly modified in situ, the models were valued at 350 L. (Mém. in Arch. Nat., O[1] 1784); the commission for the statue in Tonnerre stone was finally given to Bourdict (no. 7). Models probably destroyed.

16*
Saint Matthias

1707–08 Statue Tonnerre stone H: 300
For the same balustrade. Valuation of the statue 1000 L. (Mém. in Arch. Nat., O[1] 1784), payment of 500 L. on account in 1707, balance in 1710 (*Comptes*, V, 123, 412). The apostle holds a hatchet.

VERSAILLES PALACE, CHAPEL

17*
Wisdom and Humility

1707–08 Bas-relief Bonbanc stone L: 194
cf. Bertrand no. 19. Above a window in the chapel, on the south side of the Tribune. Valued at 1600 L. (Mém., Arch. Nat., O[1] 1784); payment, *Comptes*, V, 412. 'Wisdom', winged, is shown in an attitude of contemplation; 'Humility', leaning on a lamb, her hand on her heart, a broken crown under her foot, holds a ball, because, acc. to Ripa's *Iconologie*, the more Humility abases herself, the more she will be uplifted, like a ball "which never bounces higher than when, by force of hand, it is thrown to the ground".

VERSAILLES PALACE, CHAPEL



18a



18a



18c

18
Bas-reliefs of Music in the Chevet of the Tribune

1708 Bonbanc stone
a.* Two bas-reliefs of child musicians 260 × 162
Facing one another, above the impost, on either side of the circular part of the Tribune. Each group, composed of two children playing the flute or singing, sits on a pedestal supporting a kind of girandole with the interlaced L.'s of the King's cypher. Valuation of each group 700 L.
b.* Trophy of musical instruments 470 × 162
Below the bas-relief of children on the south side, under the impost; composed of two superimposed falls of musical trophies. Valuation 800 L.
c.* Trophy of musical instruments 235 × 162
Below the bas-relief of children on the north side, under the impost, above the door of the upper Sacristy. Valued at 450 L. Minutely described in the Mém., Arch. Nat., O[1] 1784. Payment 2400 L. (*Comptes*, V, 215).

VERSAILLES PALACE, CHAPEL



18b

19*
Allegory of the Crucifixion

1708–09 Bas-relief Bonbanc stone 194 × 260
One of 16 scenes evoking the Passion of Christ, in the spandrels of the arcades of the nave on the ground floor, cf. Bertrand no. 22. Valuation 1200 L. (Mém., Arch. Nat., O[1] 1784). Payment, *Comptes*, V, 318, 412. An adolescent angel, sitting on clouds, holding a cross with the inscription INRI, which is being worshipped by a child angel.

VERSAILLES PALACE, CHAPEL

20*
Cherubim on Clouds

1709–10 Bas-relief Stone 130 × 56
On the keystone of the same arcade. Valuation 225 L. (Mém., Arch. Nat., O[1] 1784); payment, *Comptes*, V, 318.

VERSAILLES PALACE, CHAPEL

21
Four Allegorical Trophies

1708–09 Four bas-reliefs Bonbanc stone H: 250
On the four faces of the pillar supporting the Allegory of the Crucifixion, behind the pulpit. cf. Bertrand no. 23. Mém., Arch. Nat., O[1] 1784.

a.* Christ Preaching, repr. in an oval medallion supported by child angels. At the side of the nave, behind the pulpit.

b.* The Ark of the Covenant

c.* Justice

d.* The Holy Sacrament



19

Valuation: a. 750 L.; b.–d. 600 L. each; payment *Comptes*, V, 318, 412.

VERSAILLES PALACE, CHAPEL

22
Model for the Pulpit

1709 Wood and wax
L. did several designs and models, payment 60 L., Mém., Arch. Nat., O[1] 1784. P. Bertrand (no. 25) and Vassé were also commissioned to supply models. Destroyed.



20



21a 21b 21c 21d



Detail 21d

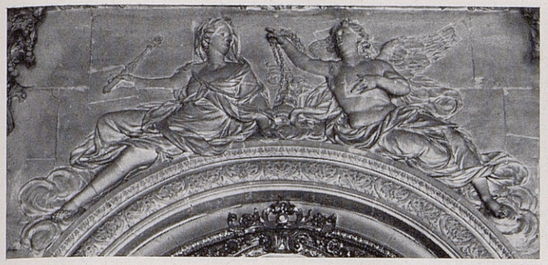
23* 24*
Humility and Prayer
Faith and Religion

1709–10 Half-reliefs Stone L: (each figure) 178
In the Salon Haut of the chapel, on the east wall, cf. G. Coustou nos. 33–4. The Virtues are sitting in pairs above the arched doors leading to the King's Tribune. 'Humility' is repr. by a woman holding a sceptre; 'Prayer' by an angel holding up a censer; 'Faith' by a woman leaning on a cherub and reading in a great book; 'Religion' by an angel holding out the right hand from which a flame is rising. Valuation 1550 L. (Mém., Arch. Nat., O[I] 1784); payment *Comptes*, V, 412.

VERSAILLES PALACE, CHAPEL

25*
Sculptures on the Doors of the King's Tribune

1709–10 Stone
L. carved the large cartouche on the central door, giving



23



24

access to the Salon Haut of the King's Tribune, as well as the ornaments on the three door-frames. Valuation 3162 L. (Mém., Arch. Nat., O[I] 1784); payment, *Comptes*, V, 412.

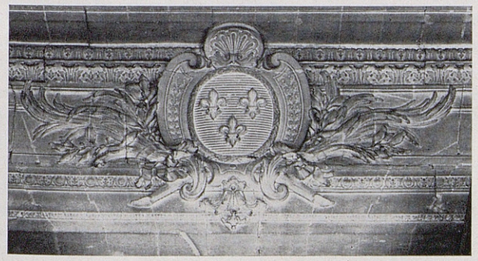
VERSAILLES PALACE, CHAPEL

26
Nymph of Diana

1710 Model
cf. Cayot no. 8 for bibliography. L. and nine other sculptors received 200 L. on 1 Aug. 1710 for a Nymph of Diana (*Comptes*, V, 432). For each completed nymph ca. 3600 L. was paid, but, like Dedieu (no. 49), Lapierre rec. no further payment. Probably he only did a small model. Drawing* in Coll. de Cotte, Bibl. Nat. Est., Fb 26. The Nymph, a quiver on her shoulder, a falcon on her left hand, looks at a dog leaping up beside her; another dog is sitting between her legs. Probably destroyed.

27
Work for the Choir of Notre-Dame, Paris

1712–13 Bas-relief Cardboard
a. *Two cherubim heads*
b. *Two ecclesiastical trophies*
For the decoration of the choir of Notre-Dame, cf. P. Bertrand no. 28*. L. received 150 L., 100 L. and 200 L. (*Comptes*, V, 610, 695, 787); but at the time of his death, 850 L. were still due to him from the King, Invent. a.d. 24 Dec. 1715 (Min. Centr. Arch. Nat., Et. X, 431). The trophies, each surmounted by a pair of cherubim heads, were in two tiers on the row of pillars; they are shown in engrs. by Mariette, *Arch. Fr.*, pl. 1, 2. Destroyed.



25

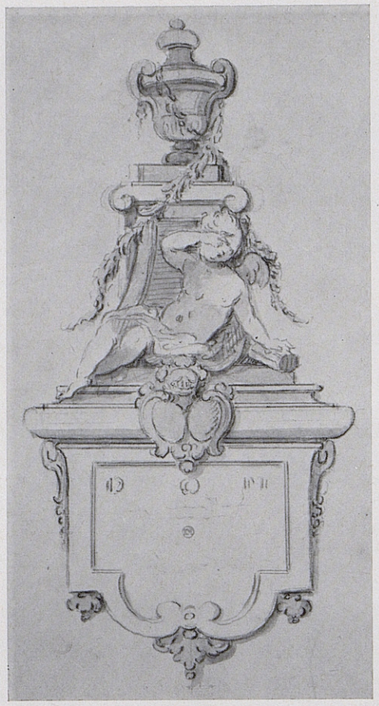
28
Work for the Hôtel de Senozan (69–71 rue de Richelieu, Paris)

1715 Stone and plaster
Acc. to his Invent. a.d. (cf. Biogr.), L. did work at this hôtel, for which 900 L. were still outstanding at his death, but were cleared before the division of his estate on 15 Dec. 1716. The Hôtel de Jars, built in 1648 by F. Mansart, was the residence of Mgr. de Coislin until

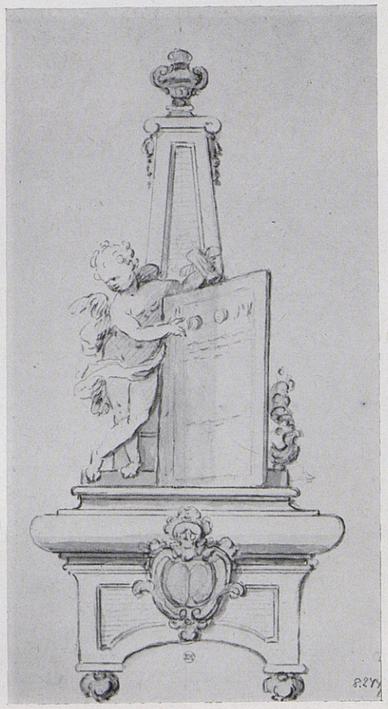


26

1706; on 17 Feb. 1713 it was sold by his niece, Madeleine-Armande de Cambout de Coislin, Duchesse de Sully, to the Comte Ollivier de Senozan (Min. Centr. Arch. Nat., Et. XXXVI, 340), who completely remodelled the interior, incl. Le Brun's decorations, retaining only the façade. Brice, *Descr.*, 1717, I, p. 284–6, states that in 1715 "great care was taken with the rich decorations of this hôtel; no expense was spared". The hôtel was demolished between 1785–92.



29



29

29
Epitaph for René Aubry and his wife, Marguerite Ladvocat

Between 1713–15 Marble or stone
L.'s Invent. a.d. and the division of his estate (cf. Biogr.), state that in 1715 & 16, a sum of 500 L. was outstanding from "Monsieur Aubry, Conseiller au Parlement, for works of sculpture done in Saint-Eustache for the marble epitaph of his father and mother". René Aubry, seigneur de Barnonville, in his holographic will (deposited 3 May 1713, Min. Centr. Arch. Nat., Et. LXIX, 312), clearly expresses his wish to be buried in the Church of St.-Eustache, in the tomb of his second wife Marguerite Ladvocat, requesting his children to engrave the names and titles of their parents "on a stone, like an epitaph, which should be affixed to the pillar nearest to the tomb". In the same testament, the deceased appointed as sole legatee his oldest son René Aubry, Conseiller au Parlement. The fact that at L.'s death 500 L. were due to him from Monsieur Aubry confirms that the son, carrying out the wish of his father, appointed the sculptor L. to do the work, although the epitaph is not mentioned in any old record or description of the church.

There are, however, two drawings in the National Mus., Stockholm, THC 8243* and 8244*, which have on the back the mss. note "De Lapierre sculp. du Roy près les Cordeliers faubourg S. Marceau", and "de La Pierre". They show the same cartouche with a double shield surmounted by a plumed helmet and therefore represent two alternative designs for the same tomb. The first, above the plaque for the inscription, has a pedestal surmounted by a garlanded vase; leaning against the pedestal sits a weeping child angel, one hand resting on a baton. The second design shows, above the pedestal carrying the escutcheon, a truncated pyramid surmounted by a vase, before which a standing child angel presents an epitaph; he also holds a baton, partly hidden behind the epitaph.

L. must have done these designs towards the end of his life, because his residence is given as rue de Lourcine. Could they be designs for the Aubry tomb? L. is not known to have had any other commission for a tomb, except no. 31; the two joined shields in the cartouche could be those of the Aubry and Ladvocat families; in both designs the angels hold a baton, which could be that of the Conseillers au Parlement. Also, both monuments, being simple and of moderate size, could have been attached to a pillar. Not ident. or disapp.

30
Restoration of Rock-work for the Duchesse de Bouillon in her park at Saint-Maur

1714
Payment was still outstanding in 1715, acc. to L.'s Invent. a.d. (cf. Biogr.). Not ident. or disapp.

31
Tomb in the Bouillon family Chapel, in the Church of the Maison Professe des Jésuites, Paris

1714–15 Marble
L.'s Invent. a.d. (cf. Biogr.) states that 1100 L. were due to the sculptor from the Abbé de Chaulieu, friend and executor of the Duchesse de Bouillon "for sculptural work done in the chapel of the above-mentioned lady in the Church of the Maison Professe des Jésuites"; of this sum, 891 L. were still outstanding at the time of the division of his estate on 15 Dec. 1716 (cf. Biogr.). Mazarin's niece, Anne-Marie Mancini, Duchesse de Bouillon, who died on 23 June 1714, had expressed in her testament the wish to be interred in the Church of the Théatins, beside her uncle; at the same time, she left 4000 L. to the Maison Professe (today St.-Paul-St.-Louis), where the family of the La Tour d'Auvergne, Ducs de Bouillons, owned the third chapel to the right from the entrance. There she wished to perpetuate the memory of her son, Prince de Turenne, Louis de La Tour d'Auvergne, who died in 1692 at the age of 29 from wounds received in the Battle of Steinkerque (Arch. Seine, DC^6 212). Like all the others in the Church, this Chapel was very little decorated (Brice, *Descr.*, 1752, II, p. 178). The altar was flanked by two similar white marble urns "with a rather vile profile" (Piganiol, *Descr.*, 1765, V, p. 16). The urn on the left contained the hearts of the Duchess and her son; it was carved by L., together with the accompanying epitaph. The second urn, with the hearts of the Duc Godefroy-Maurice, husband of Anne-Marie Mancini (died 1721) and of his nephew, was not put into place until 1731. Both urns, which had not been transferred to the Petits Augustins, disapp. during the Revolution, cf. *Notice hist. sur la paroisse royale St.-Paul-St.-Louis*, 1842, p. 64. Destroyed.

32
Sculpture at the Hôtel du Grand Prieur Philippe de Vendôme in the Enclosure of the Temple, Paris

Before 1715 Stone and plaster
L.'s Invent. a.d. and the Division of his estate (cf. Biogr.) state that in 1715 & 16, the Grand Prieur Philippe de Vendôme had not paid a debt of 200 L. due to the sculptor. The great building erected for his predecessor Jacques de Souvré (cf. Le Hongre no. 14) not yet finished was slightly altered by Philippe de Vendôme; only when the Chevalier d'Orléans succeeded Philippe de Vendôme to the position of Grand Prieur in 1720, were important changes made, cf. Brice, *Descr.*, 1717, I, p. 462; 1725, II, p. 74. This is the same Philippe de Vendôme who was the tenant of Françoise Moreau in her house at Clichy-la-Garenne (no. 9). Destroyed.

LAVIRON, Pierre (1650–1685?)

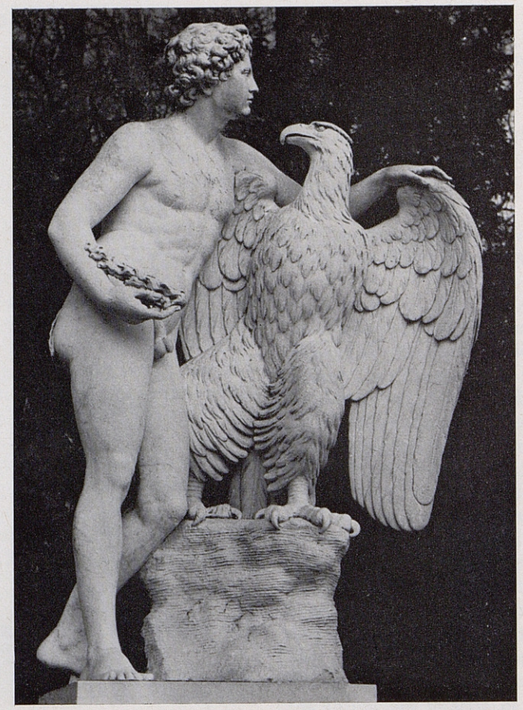
Born at Antwerp of French parents, Dominique Laviron and Maria Conuty; baptized 13 Nov. 1650. From 1661–3, pupil of Gaspard Couplet at the Guild of St.-Luc, Antwerp (Rombouts, *Liggeren*, II, p. 337–40). In 1676 and 1678, L. twice received the 1st prize for sculpture at the Acad., Paris (cf. nos. 1 & 2). Sent to Rome as pensionnaire (*P-V*, I, 72, 1085; II, 130). In 1682, presented to the Acad., but as his plaster model, accepted in 1683, was not exec. in marble, L. was never made an Academician (cf. no. 7). Works by him are known only at Versailles and Marly. Acc. to Bellier de la Chavignerie (I, p. 933), he is supposed to have died in Paris on 7 Nov. 1685, but G.-K. Nagler (*Neues Allgemeines Künstler Lexicon*, II, 1839, p. 352) believes that he was still active in France in 1695. Acc. to E. Marchal (*Les sculpteurs et les chefs d'oeuvre de l'orfèvrerie belges*, Brussells, 1895, p. 473), Laviron, together with fellow pupils at the Guild of St.-Luc, Antwerp, on 21 Feb. 1693 signed a petition to the Elector Max Emmanuel, governor of the Low Countries. Acc. to Piganiol (*Vers.-Marly*, tables) he was dead by 1701.
Bibliogr.: Jal, p. 750; T.-B., XXII, 1928, p. 478.

1
The Punishment of Adam and Eve

1676 Bas-relief
First prize at the Acad. (the 2nd prize went to Nicolas Hulot), *P-V*, II, 94; *AAF*, V, 277–8; Guiffrey, *Liste des Pensionnaires*. Probably destroyed.



3



9

2
The Banishment from the Earthly Paradise

1678 Bas-relief
Another 1st prize at the Acad. (2nd prize again to Nicolas Hulot), *P-V*, II, 126, 130; Guiffrey, *Liste des Pensionnaires*. Probably destroyed.

3*
Term of a Bacchante

1679–80 Marble
Acc. to *Corr. Dir. Fr. Rome*, I, 76, 78, 84, 91, 93, 101–2, 106. Probably the term of a Bacchante at the North Quinconces, cf. Lacroix no. 1.

VERSAILLES, PARK

4
Vase

1679–82 Marble H: 190
Acc. to Mme. Jourdain, "Remarques hist. . . .", 1695, his is one of six vases repr. a Bacchanale or the Sacrifice to Diana, for the Parterre de Latone, cf. Cornu no. 12(*), Hurtrelle no. 1(*), Le Conte no. 20.

VERSAILLES, PARK

5
Two Vases, Cuvettes, Masks and Shells

1682–83 Lead H. of Vase: ca. 150
Payment to L., 300 L., then 1400 L. (*Comptes*, II, 140, 278), cf. Carlier no. 3(*). For the Bassin Sous le Dragon (later 'Bassin de Neptune').

VERSAILLES, PARK

6
Large Model for a Group for the Bassin Sous le Dragon

1683–84
In collab. with Van Clève; payment 500 L., *Comptes*, II, 278, 479. cf. Hardy no. 7. Destroyed.

7
Bacchus and Ariadne

1683 Bas-relief Plaster
Accepted by the Acad. on 27 Feb. 1683, but not executed in marble (*Corr. Dir. Acad. Fr. Rome*, I, 119 and *P-V*, II, 241). Kept in the Acad.; already damaged in 1712, Bibl. Ecole Beaux-Arts, Ms. 36, Invent. des plastres, no. 15. Destroyed.

8
The Attributes of Pleasure, for Marly

1683–84 Group Stone
Payment 850 L. (*Comptes*, II, 367, 522, and Arch. Nat., O[I] 1490, p. 1). Decoration for the façade of one of the 12 pavilions at Marly. cf. P. Legros I no. 39b. Destroyed.

9*
Ganymedes and the Eagle

1684–85 Group Marble H: 230
Although the group was valued at 4000 L. in 1692 (Arch. Nat., O[I] 1964[4]), L. rec. only 1800 L. (*Comptes*, II, 438, 621). Copy of an antique at the Uffizi in Florence, after a plaster cast from the Magasin des Antiques, Paris (Arch. Nat., O[I] 1964[3]). Placed on the north ramp of the Parterre de Latone. The young Ganymedes, nude, caresses Jupiter, in the shape of an eagle. Piganiol, *Vers.-Marly*, 1764, II, p. 54. Engr. by Thomassin, *Vers.*, p. 40. Drawing in Bibl. Nat. Est., Fb 25, p. 31. Another Ganymedes from the same model was carved for Versailles by Carlier (no. 2) and Joly (no. 2).

VERSAILLES, PARK

10
Two Vases

1685 Marble
For the Colonnade at Versailles. Begun by L. who rec. 200 L.; completed in 1686 by P. Legros I (no. 48), *Comptes*, II, 621, 993. Payment for each vase ca. 360 L. cf. Granier no. 14b(*).

VERSAILLES, PARK

11
Children holding Flowers, Shells and a Mirror

1685 Group Bronze H: 130
L. rec. 400 L. for the wax and clay model, completed in the following year by P. Legros I, cf. no. 47*.

VERSAILLES, PARK

12
Term of a Philosopher

1685 Model Plaster
Payment 300 L., for this model and the rough-hewn marble term of a philosopher for the park at Versailles (*Comptes*, II, 621). L. died before the work was completed. Not ident. or disapp.

LE COMTE, Louis, called 'le Picard' (1650–1681)

Born at Abbeville. Son of Jean Le Comte and J. Boutrol. Received a 1st prize at the Acad. in 1673, before Cornu (no. 1) and Flamen (no. 1). Sent together with them to Rome on 6 April 1675 (*Corr. Dir. Acad. Fr. Rome*, I, 51). On his return to France, presented himself to the Acad. in April 1678; agréé 4 June. His small model was accepted, but he abandoned it and was therefore never admitted to the Académie (cf. no. 6). Worked at Versailles from 1678–80. Died 7 Dec. 1681; buried in his parish of St.-Hippolyte.
Bibliogr.: Herluison, *Actes d'état civil*, 1873, p. 227; T.-B., XXII, 1928, p. 527.

1
Ecce Homo

1671
cf. L. Lorgnier, 'L'oeuvre de F. Cressent', *Bull. de la Soc. des Antiquaires de Picardie*, 1938, p. 366–71; C. Debrie, *N. Blasset*, Mém. de maîtrise, Lille, 1971.
a. *Model* Wax
Was in the Cabinet de l'Abbaye Saint-Jean d'Amiens. The drawing* by Etienne de La Faye is in the Bibliothèque Municip. d'Amiens, Ms. 400, v. II, fol. 89. Disappeared.

1a

b. *Statue* Stone?
Offered in 1671 by Claude Decourt to his parish, St.-Germain l'Ecossais at Amiens, where it was placed against a pillar in the nave (J.-J. Decourt, 'Mémoires chronologiques', Bibliothèque Municip. d'Amiens, p. 166). This statue was the replica of an 'Ecce Homo' done in about 1630 by N. Blasset for the monument to Anne de Villers at Amiens, with some variations in the drapery, the face and the hair. Destroyed.

2
The Passage of the Rhine

1673 Bas-relief
First prize at the Acad. (*P-V*, II, 7, 46; Guiffrey, *Liste des Pensionnaires*). Probably destroyed.

3
River

Between 1675–78 Model Terracotta
For the maquette of a monument to the glory of Louis XIV exec. by the students in Rome (*Corr. Dir. Acad. Fr. Rome*, I, p. 132). cf. Cornu no. 3. Probably destroyed.

4
Work at Versailles

1678–80
Payment 1000 L. (*Comptes*, I, 1288), without details. Not identifiable.

5
Mercury

1680 Statue Stone
Begun by L. who rec. 200 L. in Nov. 1680 (*Comptes*, I, 1288); completed by Légeret (no. 14), for additional 200 L. (*Comptes*, II, 310). It is not known for which programme this statue was intended; perhaps for the Aile du Midi? It was never put in position. Not ident. or disapp.

6
Peace and Abundance

1680 Square bas-relief Plaster
Given to L. by Le Brun as the subject of his reception piece for the Acad. The small model, presented 27 April 1680, was accepted, but L. never exec. it in marble (cf. Biogr.), *P-V*, II, 133–4, 161. Acc. to the 'Invent. des sculptures en plastre appartenant à l'Acad. roy. in 1682', it was severely damaged before 1712 (Bibl. Ecole des Beaux-Arts, Ms. 36). Destroyed.



LE CONTE, Louis, called 'Le Conte de Boulogne' (1639–94)

Born at Boulogne, near Paris. Son of Etienne Le Conte, registrar (greffier) at Boulogne and of Claude Corné. On 19 Jan. 1674, married Anne-Madeleine de La Fresnaye, daughter of 'a juré mesureur de grains' (Min. Centr. Arch. Nat., Et. CXII, 150). On 6 April 1675, presented himself to the Acad.; admitted on 25 Jan. 1676 (see no. 1). Except for a number of private commissions, he is known mainly for his activities on the royal work-sites from 1678 until his death. In 1683, his wife became godmother to the son of the sculptor Jean Dedieu (Bibl. Nat. Ms., Fichier Laborde 12079). Having no children, he and his wife signed, on 27 May 1687, a mutual deed of gift for all their possessions (Arch. Nat., Y 251, fol. 106 r°). On 26 Sept. 1693, Asst. Prof. at the Acad. Died 24 Dec. 1694 (*P-V*, III, 126, 158). In 1674, after he had left his parents' house in Boulogne, he lived in the rue de Richelieu, par. St.-Roch; in 1677 in the rue du Bout-du-Monde; in 1681 he built a house in the rue Neuve de Bourbon, near the Porte St.-Denis; in 1686 a second house in the rue Neuve de Bourbon, par. St.-Sauveur.

His portrait bust in an oval medallion was engr. by J. Pesné*. In the background, a male figure which could be the charioteer from the pediment of the Petite Ecurie at Versailles (no. 13).

Bibliogr.: Florent-Le-Comte, III, p. 116; 'Vie de Le Conte' (spelt 'Le Cointe'), read at the Acad. 4 Feb. 1741, Bibl. Ecole Beaux-Arts, Ms. 51[1]; Fontenai, I, 402; Jal, p. 756; T.-B., XXII, 1928, p. 526. For more detailed inform., see also Min. Centr. Arch. Nat., deeds in Et. L, 19; LXIX, 89, 102, 104, 111–12, 119, 121, 129, 139, 147; CXII, 150.



1

1*
Saint Bartholomew

1675–76 Bas-relief Oval Medallion Marble
81 × 65
Reception piece for the Acad.; model presented 6 April 1675, marble 4 Jan. 1676 (*P-V*, II, 46, 66; *AAF*, 1853, p. 376). Exh. at the Acad. (cf. Guérin & Dezallier, *Descr. Acad.*, p. 39, 133). In 1792 moved to the Mus. des Mon. fr.; given in 1815 to the Church of Notre-Dame, Versailles. The saint, half-figure, looks at the knife with which he was flayed alive and then beheaded; he holds the gospel of St. Matthew which he brought to the Indies.

VERSAILLES, CHURCH OF NOTRE-DAME

2
Work in the Vestibule and on the Escalier de la Reine

1678 Stucco
In collab. with Houzeau (no. 47) and L. Magnier. Probably ornaments on the cornice for which L. rec. 2712 L. in several instalms. (*Comptes*, I, 1049, 1285).

VERSAILLES, PALACE

3*
Four Vases

1678–82 Lead
Payment 3400 L. (*Comptes*, I, 1050, 1160, 1288; II, 139). Four great vases on the upper part of the Cascades of the Salle de Bal; decor. with garlanded masks of comedy and lion-snouts. On the decorative ensemble of the Salle de Bal, see Jouvenet no. 25.

VERSAILLES, PARK

4
Figures for the Pulpit in the Church of Saint-Eustache, Paris

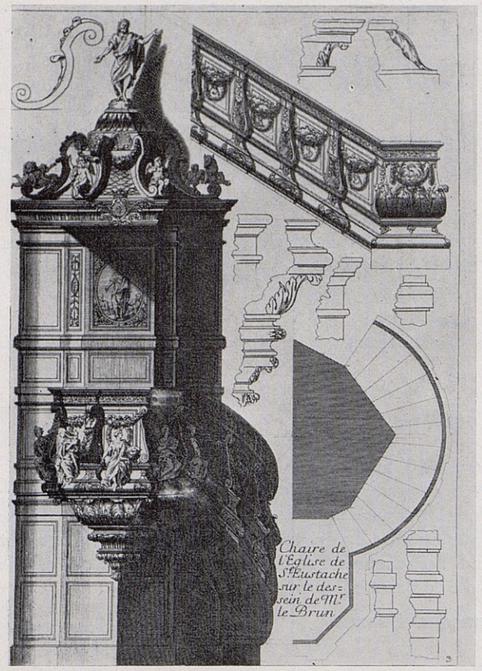
ca. 1679 Wood
Acc. to *Mém. inéd.*, I, p. 31, the pulpit, comm. by Colbert, "marguillier d'honneur" (Honorary Warden) of the church, was designed by Le Brun (Nivelon, 'Le Brun', p. 248–9). L. carved the six allegorical figures of virtues sitting round the circular body of the pulpit.



3



3



4

'Faith', with a cross and a book, leaning on a square stone; 'Confidence' holding a medal showing a ship; 'Humility', arms crossed, holding a ball, at her feet a crown and a lamb; 'Valour', leaning on a lion and holding a sceptre and a crown; 'Hope', hands joined, eyes raised towards the sky, leaning on an anchor; 'Constancy', holding a column and lifting a sword above a flaming vase. The pulpit was dominated by the figure of St. Eustace, praying to heaven for his children, who are being carried off by a lion and a she-wolf (carved by Théodon). Mentioned in Lemaire, *Paris ancien et nouveau*, 1685, I, p. 524. Known from two engrs. publ. by Mariette* and Le Blond. Destroyed during the Revolution.

5
Model for the High Altar at the Church of Saint-Séverin, Paris

1679
Acc. to the Délibérations of the Churchwardens of St.-Séverin (Arch. Nat., LL 934, p. 37 sq.), the parish decided in March 1678 to erect a new High Altar. Among the designs submitted, that by Le Conte, painted by Defaux, was to be appraised by P. Mazeline on 7 April 1679, Arch. Nat., Z^{1J} 345; the evaluation never took place, as the Wardens did not attend the Convocation. In any case, in July 1678, the Council provisionally postponed the project because of lack of funds; not until September 1679 was the project put on the agenda again; on 22 June 1681 a model, designed by Le Brun, was accepted and exec. by Tuby in Jan. 1682. Le Conte's model was probably destroyed.

6
Six Vases

1679–80 Stone
For the balustrade of the Cour de Marbre. Total payment 360 L. (*Comptes*, I, 1160, 1287).

VERSAILLES, PALACE

7
Statue of Fame for the Cour de Marbre, Versailles

1679 Stone
Payment 300 L. (*Comptes*, I, 1160), incl. other work (see nos. 10–11). 'Fame', a winged figure holding up palms, is one of 18 female figures seated on the balustrade of the Cour de Marbre, most of them extolling the virtues of the King. Placed at the north-west corner, symmetrically with the 'Victory' of Lespingola (no. 5); attrib. to L. by Combes (*Explic. hist.*, 1686, p. 6) and Piganiol (*Vers.-Marly*, 1701, p. 16). Replaced in 1866 with a copy* by Lebègue costing 1600 Fr., Arch. Nat., F^{21} 3473^{3} (211) and 1800 (24). The original has disapp.

8
Ornaments on the Dormer-windows of the Cour de Marbre

1679–82 Lead and tin
In collab. with Hutinot (no. 13(*)) and La Perdrix (no. 5); agreement (convention) of 4 April 1679 (Min. Centr. Arch. Nat., Et. LXIX, 95 and *Comptes*, I, 1159). L. alone received 194 L. in 1682 (*Comptes*, II, 208).

VERSAILLES, PALACE

7



10



11



11

9
Trophies for the Grande Galerie

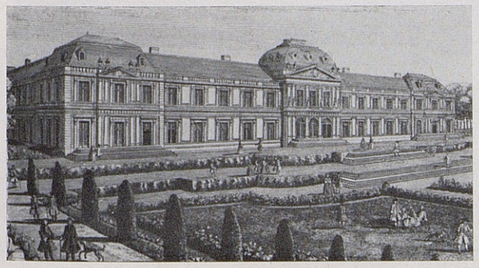
1680 Bas-reliefs Stucco and gilded metal
In collab. with Arcis (no. 36) and Coyzevox (no. 15(*)); they rec. 600 L. (*Comptes*, II, 1285).

VERSAILLES, PALACE

10* 11*
Art Nature

1680 Two statues Stone H: over 200
Clearly specified in the payment of 400 L., 28 April 1680 (*Comptes*, I, 1288); but Le Conte must have received other sums included in a general payment in 1681 (*Comptes*, II, 91, 169). Piganiol, *Vers.-Marly*, 1701, p. 155, also attribs. the statues to L. They stand in the two niches in the centre of the façade looking on to the Parterre d'Eau, at the level of the 1st storey. 'Art' holds a hammer and a sculptor's chisel; laurel-crowned and richly clothed in an embroidered dress, this statue glorifies Sculpture. 'Nature', also laurel-crowned, squeezes milk out of her breasts; at her feet, an eagle on a pile of fruit, cf. F. Souchal, 'Vers.', *GBA*, 1972^{I}, p. 77. The terracotta maquette* of 'Nature' (H: 54·5) is in a private collection.

VERSAILLES, PALACE



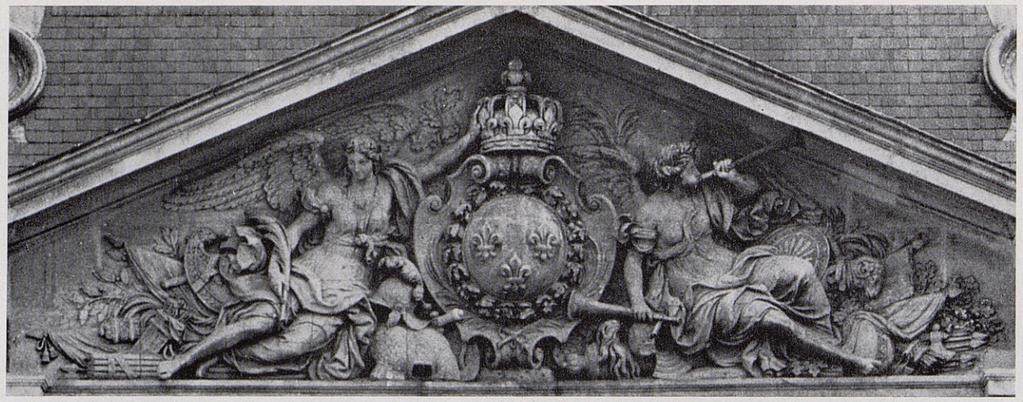
12

12
Two Statues for Clagny

1680–82 Stone
Under the direction of Hardouin-Mansart. Together with two others by L. Magnier, these statues decorated the central avant-corps of the garden façade; payment for the four, 1940 L. (*Comptes*, I, 1327; II, 161). Other statues decor. the other avant-corps, three by Drouilly (no. 6), two by Houzeau le fils (no. 46) and five by Raon. An engr.* by Rigaud records the appearance of this façade. Destroyed.

13
Sculptures at the Petite Ecurie

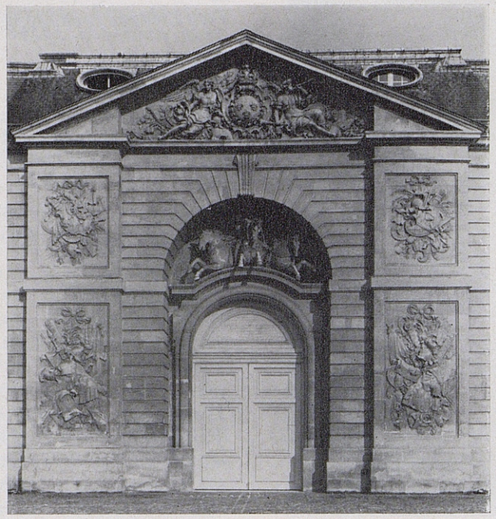
1681 Stone
The *Comptes* (I, 1285, 1288; II, 57, 91, 93); Piganiol (*Vers.-Marly*, 1701, p. 7) and Félibien des Avaux (*Vers.*, 1703, table), allow us to attrib. to L.:
a.* The pediment with two Figures of Fame on either side of the Arms of France, holding up the crown. Payment 2400 L. (*Comptes*, I, 1288).



13a



13b



13



13c

b.* 'Le cocher de cirque' (charioteer) driving the horses
Arched half relief over the main doorway.
c.* Four large trophies of arms
Rectangular bas-reliefs on either side of this doorway.
d. Six Vases St.-Leu stone



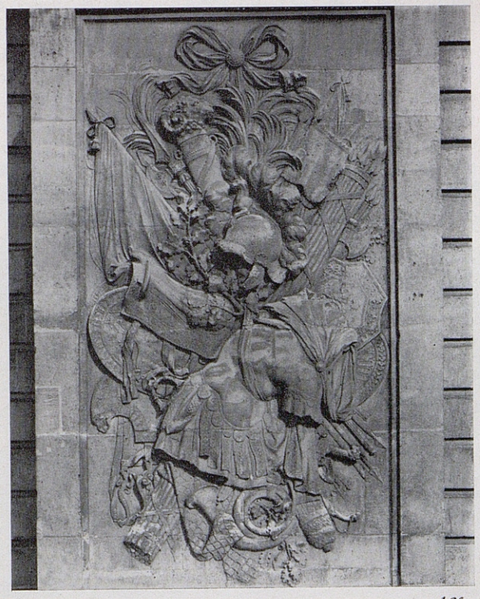
13c

On the left wall. Payment 529 L. (*Comptes*, II, 57). In addition, L., together with Raon and others, rec. 800 L.; with Raon and Arcis (no. 34), 1796 L., towards a total of 3096 L.; with Arcis (no. 34) and Magnier, 500 L.; L. alone, 1000 L., then 12,052 L., covering several works (*Comptes*, I, 1285, 1288; II, 57, 91).

VERSAILLES, PETITE ECURIE



13c



13c



14

14
Industry

1681–82 Statue Stone H: over 200
One of 32 statues at the attic storey on a cornice of the Aile du Midi; the last on the extreme right of the façade, illustr. the series of the Sciences and the Arts. Two unspecified payments to L. could be related to this statue: 300 L. in 1681 and 490 L. in 1682 (*Comptes*, II, 11, 169). After a drawing* by Le Brun (Louvre, Cab. dessins, 29787, name of sculptor and subject on the back). According to this drawing and traditional iconography, 'Industry' must have held a sceptre ending in a hand with an eye in the palm. The sculptor Guillot, commissioned to make a copy* in 1892, transformed the figure into Hebe holding a bunch of leaves in her hand (Arch. Nat., F^{21} 2425). The original has disapp., cf. F. Souchal, 'Vers.', *GBA*, 1972^{1}, p. 96. Destroyed.

15
Trophies for the Aile du Midi, Versailles Palace

1681–82 Stone
L. and L. Magnier received 4110 L. in several instalms. for these works (and perhaps others) which crowned the Aile du Midi (*Comptes*, II, 11, 172). Destroyed.

16
Decoration of the Salon de la Guerre

1681–83 Stucco, metal and bronze
Coyzevox (no. 24*) assisted by Arcis (no. 37) and L., rec. 1987 L. (*Comptes*, II, 159).

VERSAILLES, PALACE

17
Decoration of a Balcony at the Aile du Midi

1682 Stone
L. rec. 475 L. (*Comptes*, II, 177, 197).

VERSAILLES, PALACE

18
Models for Six Figures for a Tabernacle

1682 Wax
In a contract dd. 23 July 1682 between L. and the goldsmith Pierre Ladoireau, confirmed by a receipt of 26 Jan. 1683 (Min. Centr. Arch. Nat., Et. LXIX, 109, 111), Ladoireau agreed to cast in bronze, chase, clean and gild six small figures from wax models by L.; these were to decorate a tabernacle which L. had done for Mme. de Béthune at the Church of St.-Pierre in Reims. This refers to the old church of St.-Pierre-les-Dames (destroyed during the Revolution), where Marguerite de Béthune, abbess from 1659–1711, had decorated the choir, at great expense to herself. cf. P. Tarbé, *Reims, ses rues et ses monuments*, 1844, p. 282. Destroyed.

19
Work in the Château de Marly

1682
Payment 3440 L. (Arch. Nat., O^{1} 1490, p. 124). Done during the decoration of the Salon octogone in the pavillon royal, cf. N. Coustou no. 20*. L.'s part in the work is not defined. Destroyed.



14

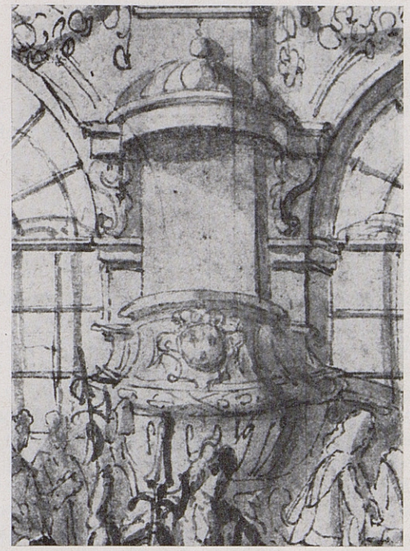
20
Vase

1682–83 Marble
Acc. to Mme. Jourdain, 'Remarques hist. . . .', 1695, L. did one or two of the six vases, repr. a Bacchanale and the Sacrifice to Diana, in the Parterre de Latone (cf. Cornu no. $12^{(*)}$, Hurtrelle no. $1^{(*)}$ and Laviron no. 4). An unspecified payment at the end of 1682, or payments made to L. much later (*Comptes*, III, 232, 953, 1007) relate to this vase.

VERSAILLES, PARK

21
Decoration of a Pulpit for Versailles

1683 Wood
Payment 1800 L. (*Comptes*, II, 335). This was the pulpit in the 4th chapel of the palace, exec. by the carpenter Rivet from models by Le Hongre (no. 70). The chapel was built on the site of the present Salon d'Hercule, on which Jouvenet (no. 22) and Mazeline worked. The pulpit is shown in a drawing* by S. Leclerc of the "Cérémonie du Chapître des Chevaliers du Saint-Esprit" (Bibl. Nat. Est., Ve 26 g, p. 175, Coll. Destailleurs). Chapel and pulpit no longer exist.

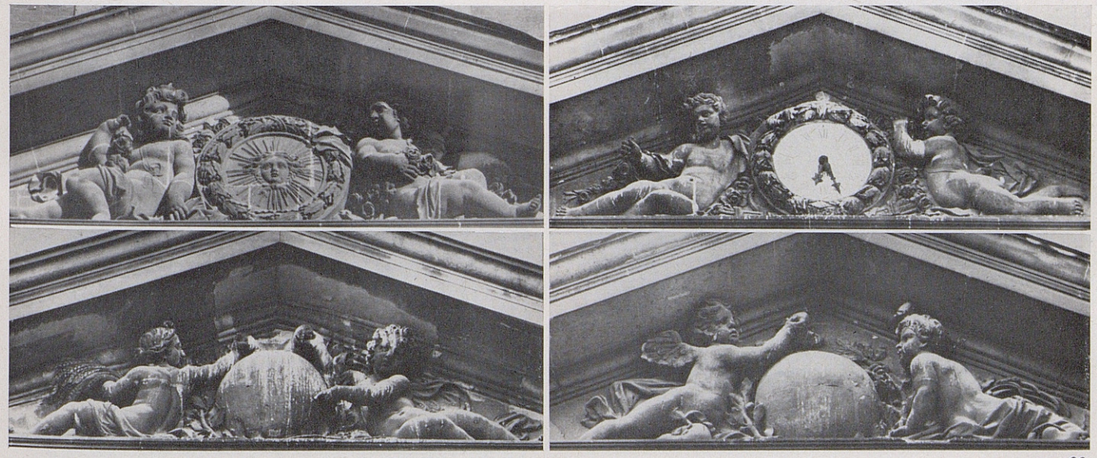


21

22(*)
Four Pediments with Children

1683 Stone
In the interior courtyard of the Grand Commun, cf. Jouvenet no. 30. L. and Mazière together rec. 1100 L. (*Comptes*, II, 276). Each pediment is decor. with two children holding garlands of flowers, with foliage or ears of corn, sitting in various positions on either side of a globe, a festooned clock-face or a sun.

VERSAILLES, GRAND COMMUN



22

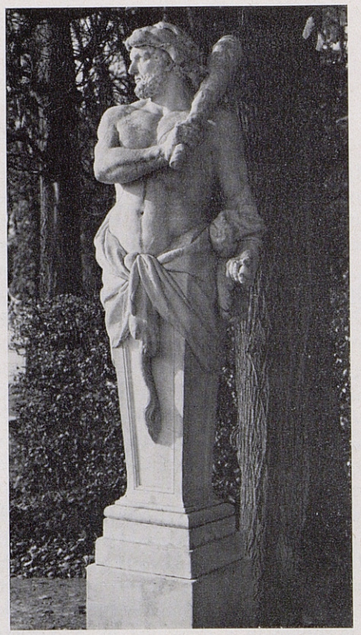
23
Two Groups for Marly

1683–84 Stucco
Payment 2200 L. (*Comptes*, II, 367, 522; Arch. Nat., O[I] 1490, p. 1). For one of the 12 paviliors of the Château de Marly, cf. P. Legros I n.o. 39b. Destroyed.

24*
Term of Hercules

1684–86 Marble H: 280
L. rec. 500 L. in 1684 and later other payments for the Hercules and the statue of 'La Fourberie' (no. 25); finally, in 1694, the balance, incl. in a general payment for works of sculpture for Versailles and Marly since 1682, *Comptes*, II, 438, 623; III, 953, 1007. In 1692 the Hercules was valued at 3200 L. (Arch. Nat., O[I] 1964[4]). Placed in the Allée Nord of the Parterre de Latone with four other terms. Hercules is armed with his club; head and loins are covered by the skin of the Nemean lion; he holds the golden apples of the Hesperides. Piganiol, *Vers.-Marly*, 1701, p. 281. Engr. by Thomassin, *Vers.*, p. 195. Drawing in Bibl. Nat. Est., Fb 25, p. 74.

VERSAILLES, PARK



24



25

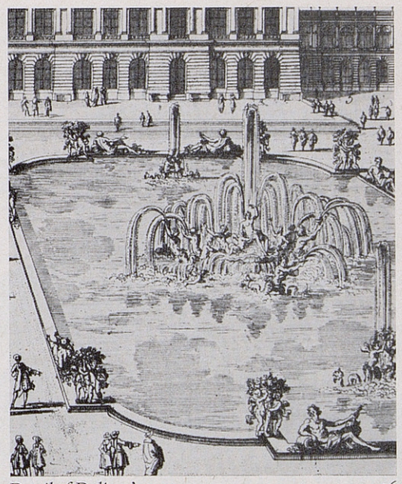
25*
La Fourberie (The Cheat)

1684–85 Group Marble H: 230, without plinth
From a drawing by Mignard, acc. to Piganiol, *Vers.-Marly*, 1701, p. 203. Statue valued in 1692 at 5600 L. (Arch. Nat., O[I] 1964[4]), of which L. received several payments (*Comptes*, II, 438, 623, 989; III, 953, 1007). A young woman, clothed, looking obliquely to the right; she holds a mask and is accompanied by a fox. Placed on the north side of the Allée Royale, opposite 'Fidelity' by A. Lefebvre (no. 1*). Engr. by Thomassin, *Vers.*, p. 112. Drawing in Bibl. Nat. Est., Fb 25, p. 16.

VERSAILLES, PARK

26
Models for the Bassin de Vénus at the Parterre d'Eau, Versailles

1684–88
a. *Two groups of children* 1684 Plaster
Payment 660 L. (*Comptes*, II, 438); Ph. Magnier rec. a similar amount. Both concern the two groups of young tritons which decorated the Bassins de Vénus and de Thétys and are visible in Dolivar's engr.* 'Le Château de Versailles et le Parterre d'Eau'. The plaster moulds were kept in the Salle des Antiques with those for the groups of Venus and Thetis (cf. A. Félibien's Invent. of 1692, Arch. Nat., O[I] 1977[A], p. 4). We know that these decorations were not retained (cf. Hurtrelle no. 12); but the groups of children, having been cast in lead, were put into store at Versailles, probably with the intention of restoring and re-using them elsewhere, as indicated by the drawings in the Coll. de Cotte (Bibl. Nat. Est.,



Detail of Dolivar's engr. *26*

Fb 26, 1960, no. 58; 1962, no. 60 on the left; 1963, no. 62*). It seems, however, that they were not used again.
b. *Models for the Birth of Venus*
L. alone rec. two payments of 800 L., then 188 L. for two large plaster models for the 'Birth of Venus' in the Parterre d'Eau (*Comptes*, II, 438, 617). A new project was given to L. in association with Drouilly (no. 20*) and Légeret (no. 17), who were paid 8100 L.; in the end, none of the models was cast in bronze (*Comptes*, II, 621; IV, 4, 60). cf. Hurtrelle no. 12. Destroyed.

27
Work at the Convent of the Récollets, Versailles

1684–90
A joint payment of 9030 L. was made to several sculptors and ornamentists, incl. Legrand (no. 4) and L., for work "at the château de Versailles as well as at the parish church (Notre-Dame) and at the Récollets from 1684 to 1690" (*Comptes*, IV, 8, 63). About the Récollets, cf. Jouvenet no. 29. Not ident. or disapp.



Coll. de Cotte *26a*

28
Work at Versailles Palace

1684–90
Payment cf. *supra*. Not ident. or disapp.

29
Models for the Petite Galerie, Versailles

1685 Wax
Payment 300 L., *Comptes*, II, 617. Mazeline and Jouvenet (no. 13 i) also worked on these models. Destroyed.

30
Work on the Colonnade

1685–87 Marble
a. Two masks repr. Pan* and Syrinx*
b. Two vases
Payment 1140 L. (*Comptes*, II, 623, 989). For the subject of the masks and the vases, see Granier 14a and b(*).



30a



30a

c. Seven bas-reliefs of children
These are seven of the 32 bas-reliefs of child musicians in the spandrels of the arcades (see Granier no. 14c and Coyzevox no. 38b(⋆)). Payment on acc. 2800 L. (*Comptes*, II, 989, 1178).

VERSAILLES, PARK

31
Louis XIV crushing Heresy

1685–87 Group Marble
cf. C.-C.-G. Du Vertron, "Ludovicus Magnus, vir immortalis. Serenissimo Delphino, Carmen.", 1687 (publ. by L. Du Seigneur, 'Mon. élevés à Louis-le-Grand', *Revue Universelle des Arts*, 1866, XXIII, p. 115). L. exec. this group for Charles du Bois Guérin, 'contrôleur de la maison de la Dauphine', who placed it in the courtyard of his hôtel in the rue de Vivienne. In his will he left it to the King. In 1707 the statue was in the Gal. des Antiques, Paris, listed in the 1707 Invent. (Arch. Nat., O^{I} 1976^{A}, p. 35–6). Afterwards it was placed in the vestibule of the Château d'Harcourt (Calvados), but was destroyed during the Revolution, except for the head; cf. Lépicié, *AAF*, 4, p. 347. The head disapp. during a fire at the château in 1944. The group is known from an engr.⋆ by Vermeulen after a drawing by Boullongne the younger. The King is shown standing, dressed in an Emperor's cloak, wearing armour and holding a commander's baton; he crushes underfoot a sturdy old man, naked and prostrate, and a heretical calvinist book, crawling with serpents. Destroyed.



31

32
Saint John

1686 Statue Marble H: ca. 210
Acc. to the contract dd. 24 June 1686 (Min. Centr. Arch. Nat., Et. LXXIII, 536), L. and G. Cadaine (brother-in-law of M. Desjardins) were engaged by the Doctors of the Sorbonne to carve for the High Altar of the Sorbonne, designed by Le Brun: a St. John (Le Conte) and a Virgin (Cadaine); fee 3000 L. each. The old *Descriptions* (Dezallier, *Voyage pitt.*, 1752, p. 279; Piganiol, *Descr.*, 1765, VI, p. 352 etc.), inversing the order, attrib. the Virgin to Le Conte and the St. John to Cadaine. The statues were sold to dealers during the Revolution, then disapp. cf. J. Vanuxem, 'Le château d'Anet', in *XVIIè siècle*, 1957, p. 392–406. Not ident. or disapp.

33
Sculptures for the Tabernacle of Notre-Dame, Versailles

1686
For the High Altar. By L. and Le Grand (no 7), for 897 L. (Mém., Arch. Nat., O^{I} 1827^{I}). L. rec. a payment incl. his work at the Récollets (no. 27) and at the Palace of Versailles (no. 28). Replaced in 1875.

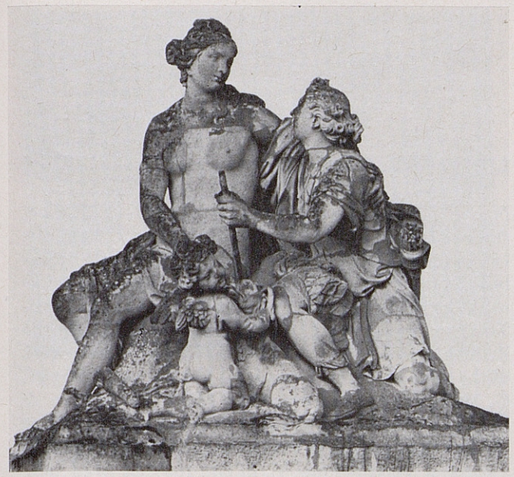
34
Bust of Louis XIV

Before 1687 Marble
Acc. to Du Vertron, p. 120 (cf. no. 31), this bust was done for Claude Le Pelletier, controller general of finances, for his residence at Villeneuve-le-Roi. Not ident. or disapp.

35⋆ 36⋆
Venus and Adonis
Zephyr and Flora

1687 Two Groups St.-Leu stone
Two of the four large groups placed on the pillars of the entrance-gate to the Orangerie; the two other groups of Cephalus & Procris and Vertumnus & Pomona were by P. Legros I (nos. 51–2). Acc. to *Comptes*, II, 619, the group Venus & Adonis was done after a model provided in 1685 by Girardon (no. 64a). L. rec. 3800 L. for these groups, in three instalms. from 1687–89 (*Comptes*, II, 1115; III, 35, 248). The four groups illustrate four episodes of Ovid's Metamorphoses following a kind of symmetry (cf. F. Souchal, *Les Slodtz*, 1967, p. 138). The goddess Flora, married to Zephyr and having received from him absolute authority over Nature, is repr. sitting beside her winged husband, surrounded by cupids, among garlands of flowers. Venus embraces Adonis, who carries his spear and quiver; they are accompanied by two cupids playing with the dogs of Adonis and the doves of Venus. Engr. by Thomassin, *Vers.*, p. 74–5.

VERSAILLES, PARK


35


36

37
Capitals for Trianon

1687–88 Marble
a. An Ionic capital for a single column
b. Three Ionic pilaster capitals
For the peristyle at Trianon and the façades of the palace.
c. A large composite capital
For the Galerie at Trianon. Payment 1270 L. (*Comptes*, II, 1178; III, 97), cf. André no. 11(⋆) and Coyzevox no. 50(⋆).

VERSAILLES, GRAND TRIANON

38
Sculptures for an Altar Retable

1690 Wood
On 1 Sept. 1690, F. Hanard and J.-B. Marteau appraised the wood sculptures for an Ionic retable to be carved by L. (Arch. Nat., Z^{1J} 402); they were to consist of:

a. *A statue on a pedestal*, above the altar
b. *A cherubim head and two festoons*, above the niche
c. *Two children in round bosse and a bas-relief in a medallion*, above the cornice
Not ident. or disapp.

39-42
WORK AT THE INVALIDES

39
Child Angels

1692–93 Gilded stone
In collab. with Barois (no. 10d(⋆)), Granier (no. 29) and Mazière. They support the frames of the four painted panels in the cupola of the Chapel of St.-Jérôme. Payment 2200 L. (*Comptes*, III, 703, 845; IV, 473); L. died before the final payment in 1699.

PARIS, DOME DES INVALIDES


40


41

40* 41*
Hope Religion (or Faith)

1693 Two bas-reliefs Stone 153 × 217
Payment 900 L. (*Comptes*, III, 845; IV, 473; V, 349). The two bas-reliefs are in two of the four round chapels above the arcades opening on to the central vestibule. 'Hope', in the Chapel of St.-Grégoire, is sitting on rocks, leaning against her anchor; hands joined in supplication, she faces the prow of a ship; 'Religion', in the Chapel of St.-Augustin, sits opposite a tabernacle, contemplating a cross clasped between her hands. Valuation of these bas-reliefs and attrib. to L., in Arch. Nat., O^{I} 1665^{36}; critical evaluation in 1700 by N. Coustou, Coyzevox, Van Clève and Lespingola, who remarked about the figure of Hope: "Clearer outlines should be given to the hips and the outline of the thighs emphasised"; as to 'Religion', "the foot is seen too much from below; the thighs should be reshaped; they are badly designed and so are some of the draperies". Félibien des Avaux (*Invalides*, 1702, p. 297–8), attribs. to L. 'Hope' and, wrongly, 'Humility', which was by Hulot (no. 6).

PARIS, DOME DES INVALIDES

42
Angel presenting Noah's Ark

1693–94
Payment 850 L. (*Comptes*, III, 703; IV, 611). Unfinished; completed by N. Coustou (no. 11b), Arch. Nat., O^{I} 1665^{36}. For one of the 12 panels inside the cupola; part of an earlier programme, later replaced by paintings. Destroyed.

43
Ancient Sacrifice

Undated
Circular bas-relief Plaster Diam: ca. 100
On 17 May 1693 N. Tessin asked Cronström to buy this bas-relief, but it is not clear whether he was referring to Le Comte, called Picard, or Le Conte, called Boulogne, cf. *Tessin–Cronström Corresp.*, p. 19. Not ident. or disapp.

LEFEBVRE, Armand (16?-before 1701)

Native of Antwerp; in 1640, the Guild of St.-Luc, Antwerp listed among its members a sculptor, Corneille Lefebvre, not necessarily related to Armand (P. Rombouts and T. van Lerius, *De Liggeren . . . der Antwerpsche sint Lucasgilde*, 1876, II, p. 129, 134). Whether Henri, Toussaint and Nicolas Lefebvre, made members of the Parisian Acad. of St.-Luc in 1675, 1682, & 1689, were of the same family as Armand, is not known either (cf. G. Wildenstein, *Liste des maîtres peintres et sculpteurs de l'Acad. de St.-Luc*, Paris, 1926). His name appeared for the first time in 1684 in the *Comptes*, in connection with a statue at Versailles (no. 1). In Jan. 1687, he lived 'near St.-Martin-des-Champs', at the time when he was doing a statue of Artemisia (no. 4), Arch. Nat., O^{I} 1907^{A}, 11. The partly completed statue of Artimesia was, for unknown reasons, taken away from him and entrusted to M. Desjardins (no. 48*), although L. was apparently still alive. The final payment made in 1695 to Desjardins' widow, notes that the statue was begun by 'le Sieur Lefebvre', not 'the late Sieur Lefebvre'. His work for the King seems to have come to an end in November 1691, with a final payment for work at the Invalides (no. 6). Acc. to Piganiol, *Vers.-Marly*, 1701 (Table of artists' names), L. died before 1701.
Bibliogr.: T.-B., XXII, 1928, p. 350.



1



Detail *1*

1*
Fidelity

1684 Group Marble H: 230
Exec. after a design by Mignard, like the statue of 'La Fourberie' by Le Conte (no. 25), which stands opposite. cf. Mme. Jourdain, 'Remarques hist. . . .', 1695, p. 21, 41. It appears in Pierre Mignard's selfportrait*, Louvre Museum (Inv. 6653). L. rec. several payments on account for the statue (*Comptes*, II, 441, 627, 994) which, in 1692, was val. at 5000 L. (Arch. Nat., O^{I} 1964^{4}). It was placed on the south ramp of the Allée Royale, where it still stands (Piganiol, *Vers.-Marly*, 1764, II, p. 78). 'Fidelity' holds a heart in her hand and is accompanied by a dog. Engr. by Thomassin, *Vers.*, p. 111. Drawing in Bibl. Nat. Est., Fb 25, p. 15.

VERSAILLES, PARK

2
Vase for the Allée Royale

1687–88 Marble H: 200 (without stand)
Similar to Hardy's vase opposite (cf. Hardy no. 14*); decorated with the King's cypher in a wreath of laurel and oak-leaves. Valued at 1300 L. in 1692 (Arch. Nat., O^{I} 1964^{4}), of which L. rec. 1100 L. (*Comptes*, II, 1179; III, 98). About the vases for the Allée Royale, see Hardy no. 14.

VERSAILLES, PARK

3
Five Ionic Capitals

1687–88 Marble
Payment 769 L. (*Comptes*, II, 1179; III, 98). cf. André, no. 11(*).

VERSAILLES, GRAND TRIANON

4*
Artemisia

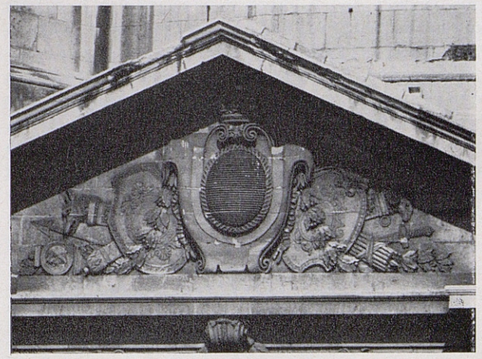
1687–95 Statue Marble H: ca. 230
Exec. after a design by Mignard (Arch. Nat., O^{I} 2772). L. rec. 1000 L. for this statue which was completed by Desjardins (no. 48*, cf. Biogr.); *Comptes*, II, 1179; III, 98, 1173. The Queen is about to drink a brew containing the ashes of her husband. The statue was placed on the south side of the Allée Royale, where it still stands. Piganiol, *Vers.-Marly*, 1764, II, p. 65. Drawing in Bibl. Nat. Est., Fb 25, p. 25.

VERSAILLES, PARK

5*
Sculpture on two Pediments

1690 Stone
In the 'Distrib. de toute la sculpture . . . pour les Invalides', 24 May 1690 (Bibl. Nat., Ms. fr. 22936, fol. 163 v°), it was laid down that L. should carve the two pediments over the lateral façades for 350 L. each; he was paid 700 L. on 17 Dec. 1690 (Arch. Nat., O^{I} 1665^{89}; *Comptes*, III, 423). Each of these pediments has an escutcheon with three fleurs-de-lis (effaced) surmounted by a crown; on either side, various weapons.

PARIS, DOME DES INVALIDES



5

6
Child Angel with Liturgical Implements

1691 Bas-relief Stone
L. rec. 300 L. of the 450 L. due to him (*Comptes*, III, 554, Arch. Nat., O^{I} 1665^{36}). This is one of the bas-reliefs of child angels above the 12 niches in the four round chapels. Félibien des Avaux, *Invalides*, p. 300. Not identifiable. See also *Appendix*, p. 424.

PARIS, DOME DES INVALIDES

LEFEBVRE or LEFEVRE, Dominique
(16?-after 1719)

Native of Ghent; it is not known when he arrived in France. His signature as witness to a marriage on 22 Jan. 1691 shows that he lived in rue St.-Martin, Paris (Bibl. Nat. Ms., Fichier Laborde, n.a. 12136); there is no evidence that this was the same house where Armand Lefebvre lived, or that they were related. In 1707, he lived in the rue St.-Denis, par. St.-Sauveur (cf. no. 8 for the contract of 23 June 1707). From 1698–1703, he worked for the King. It was probably the same Dominique who worked from 1708–10 in the chapel at Versailles (see nos. 9–10). His later activities are unknown. On 1 June 1719, he gave a power of attorney to his wife Marie Barbue for the marriage of their daughter Anne-Catherine, still a minor, "with whom and as it appears good to her"; the marriage contract was signed on 20 Aug. 1719 (Contract and power of attorney (procuration) in Min. Centr. Arch. Nat., Et. CXVIII, 318, publ. in Rambaud, I, p. 267). L. lived at the time in rue du Vertbois, at the corner of rue St.-Martin-des-Champs, while his wife and daughter lived in a different quarter. The marriage certificate was signed by a certain Jacques Lefèvre; was this Dominique's son? In 1710, a Lefèvre won a 1st sculpture prize (Guiffrey, *Liste des Pensionnaires*). In 1716, a Jacques Lefèvre, master-sculptor, lived in rue St.-Denis; he had sold two stone statues to the architect Dulin (cf. Rambaud, I, p. 268). This Jacques had a brother Nicolas, also a master sculptor in Paris; was this Nicolas the painter living in Paris, rue St.-Thomas-du-Louvre?

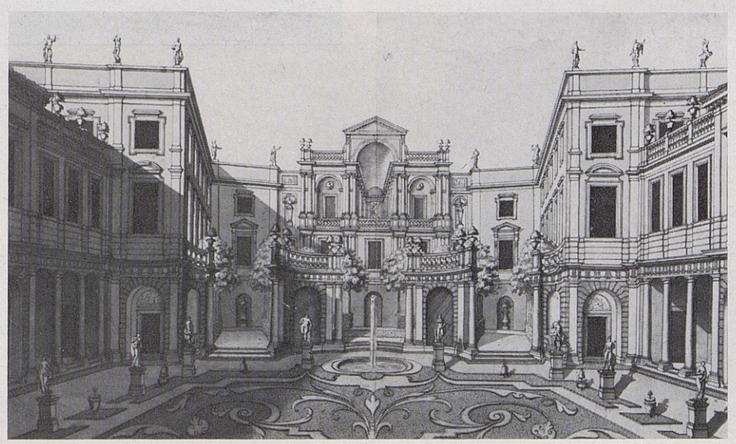
The corresp. between Cronström and N. Tessin the younger (p. 20, 82–129), shows that during 1693–97 there lived in Paris an artist by the name of Lefèvre, who specialised in manufacturing small statues which were sold at rather low prices to dealers and private customers; he was on very bad terms with the Parisian sculptors and was heartily despised, by Coyzevox, Berain, Coypel, and especially by Girardon, although it was said that he worked the marble "rather finely"; Cronström described him as 'turbulent', then as 'a great drunkard', as 'bizarre' and 'mad'. To whom are we to apply these descriptions? To Armand? (If so, could this be the explanation for his retreat from the Royal workshops, where he left the statue of Artemesia incomplete?) Or to Dominique? There are 3 points making it likely that it was Dominique: (1) D.L. seems to have been on bad terms with his wife and daughter. (2) Cronström, describing the work done in D.L.'s studio, says that "the twelve statues which Lefèvre made for Tessin, were influenced either by Anguier or by the antique"; and according to Piganiol, Dominique's 'Mercury' for Marly (no. 3) was indeed modelled on Anguier. (3) Among the 12 statues (no. 2) were an Apollo and a Diana: In 1703, Louis XIV bought from Dominique an Apollo and a Diana for Trianon (no. 6).
Bibliogr.: T.-B., XXII, 1928, p. 532.

1
Four Dancers around a Palm-tree

Before 1693 Bas-relief Plaster
On 17 May 1693 (*Tessin–Cronström Corresp.*, p. 20) Tessin asked D. Cronström to buy this bas-relief for him, together with three bas-reliefs by Buirette (nos. 2 & 19) and Le Conte (no. 43). It is not known what became of this commission. Whereabouts unknown.

2
Twelve Statues for Nicodème Tessin the Younger

1695–97 Marble H: ca. 100
Commissioned from L. by Cronström on behalf of the architect Tessin, for the parterre behind his house in Stockholm (cf. Biogr.). Payment for these small statues was 200 L. each. Some were copied from the antique, others after M. Anguier; they included Apollo, Diana, Hercules, the Faun (Borghese?), Ceres, Mars, Deianira;

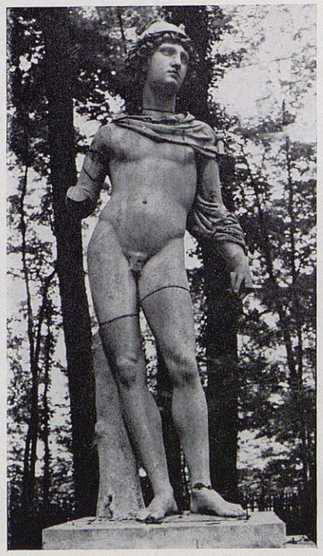


2

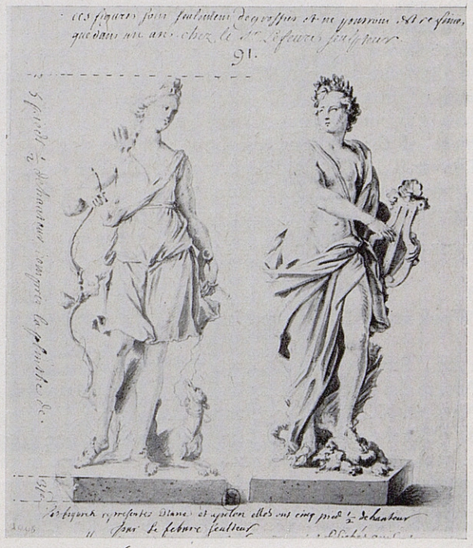
the twelfth, an Atalanta, only rough-hewn, was replaced with a Pomona by Le Hongre (no. 94). The other themes are not specified. The statues were done under Cronström's supervision, with advice from Coyzevox, Berain, Perrault, Girardon and N. Coypel. The female statues were in general judged more successful than the males. All these statues appear in a drawing* (by N. Tessin the younger?), showing the south façade and garden of Tessin's house; the drawing is in the National Mus., Stockholm, cf. W. Legran, *Tessinska Palatset*, Stockholm, 1912, p. 13 and pl. XV. No longer in position. Whereabouts unknown.

3* 4
Mercury ***Pandora***

1698 Two Statues Marble
H: Mercury 160; Pandora 157
Payment 1200 L. in 1698 (*Comptes*, IV, 299, 337, 361). The statues were placed in a bosquet at Marly, at the west side in the lower part of the park; Mercury, exec. after Anguier, was wearing his winged cap and held a caduceus in his right hand, a cloth covering his back, hanging over his left arm. After 1707, the records show that the toes of his left foot were restored and one forearm was broken. Pandora, exec. after Legros I (no. 66), held a box in her left hand and, with her right, lifted up the hem of her robe; one leg and her arms were nude; at her feet an upturned antique lamp. (cf. Piganiol, *Vers.-Marly*, 1701, p. 391, also later eds. and the Invent. of 1707, Arch. Nat., O^{I} 1976^{A}, p. 362–3). The 1722 Invent. (Arch. Nat., O^{I} 1969^{A}, p. 109, 131) shows that



3



6 7

at that time the statues were no longer in position at Marly, but a Psyche, recorded at Versailles, in the Bosquet de l'Etoile, and a Mercury at Trianon, in the Salle des Deux Vases, without artist's name, correspond in descriptions and dimension with these two statues. Since then, all trace of Pandora has been lost. 'Mercury', recently in the Bosquet du Rond Vert at Versailles, is now in the store.

5
Restoration of Statues at Marly

1702
Payment 4586 L. to L., Mazière, Vigier, P. Legros I (no. 70), Poultier, J.-M. Raon, J. Desjardins, P. Lepautre (no. 10), Tuby, Flamen, Dedieu (no. 40) and Voiriot (*Comptes*, IV, 853). Not ident. or disapp.

6 7
Apollo Diana

Before 1703 Two Statues Marble H: 190
Payment for both 3150 L. (*Comptes*, IV, 946, 1073; V, 41). Placed separately in the Trianon Gardens in 1703: Apollo in the Jardin des Marronniers, opposite the end of Trianon-sous-Bois; Diana in the Grande Salle des Portiques, near the Miroir (cf. Piganiol, *Vers.-Marly*, 1707, p. 380, 383 and later eds.). Descrs. in the Invents. of 1707 (Arch. Nat., O^{I} 1976^{A}, p. 346–7) and of 1722 (Arch. Nat., O^{I} 1969^{A}, p. 128 and 140). A drawing* in the Coll. de Cotte (Bibl. Nat. Est., Fb 26, p. 46) shows the two statues, still in the sculptor's studio, "only roughly hewn and not to be finished in less than a year". Apollo, laurel-crowned, treading underfoot the serpent Python, plays the lyre; Diana, wearing a diadem, one hand on a great bow, in the other a hunting-horn and

the leash of a whippet lying at her feet. The statues remained at Trianon until the middle of the 19th c.; were then sent to St.-Cloud, where they were recorded in 1857 and finally, to Versailles in 1872 in a very bad state of preservation. Broken were: Apollo's head, his two arms and the lyre; Diana's head, her two arms, a piece of the drapery, the bow and the dog (Arch. Louvre, I DD 75, 8 DD 4, 35 DD 4). The damaged statues are today at the Lanterne at Versailles, in the area reserved for members of the government.

VERSAILLES, DOMAINE DE LA LANTERNE

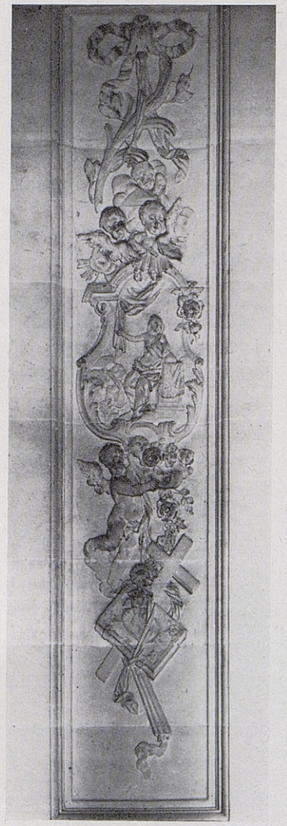
8
Work at the Hôtel Soubise

1707 Stone
Acc. to the contract dd. 23 June 1707 (Min. Centr. Arch. Nat., Et. XCIX, 376, quoted by C. Samaran, 'La Cour de l'Hôtel de Soubise', *Revue de France*, 1 June 1922, p. 512), the ornamental sculpture on the façade in the courtyard and on the peristyle was divided between Lambillo, Dauphin de Ste.-Marie, L. François (cf. *Appendix* p. 436), M. Lange, A. Leboeuf, Jacquin, Jacquet de Villeneuve and D. Lefebvre. The last two sculptors were comm. to carve the capitals of 13 columns and 13 pilasters for the peristyle at the east side, together with the roses and modillions for the entablature. Each columnar-capital was valued at 50 L.; each pilaster-capital at 17 L.; each rose and modillion at 2 L. 10 s.

PARIS, HOTEL SOUBISE

9
Various Ornaments in the Chapel at Versailles

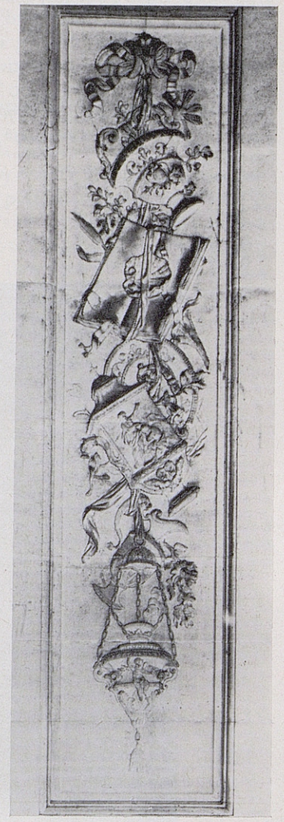
1708 Stone
a. Fleurs-de-lis in a lozenge pattern
Decor. three faces of the plaster bases of the Tribune; in collab. with Defer (no. 5b) and a team. Some fleurs-de-lis broken off during the Revolution. Payment 14,367 L. (*Comptes*, V, 214, 529).
b. Ornaments on a Cul-de-four in the aisle
In collab. with Loisel. Payment 800 L. (Mém., Arch. Nat., O^1 1784; *Comptes*, V, 316, 530). The four pendentives of the small cupolas or culs-de-four which vault the aisles are embellished with acanthus leaves, palm- and laurel-branches, palmettes, shells and intertwined L's.



10b



Detail *10a*



10a



11

c. Ornaments on Transverse Ribs in the Aisles
Etat de la dépense, Arch. Nat., O^1 1784. Payment 853 L., to Bernard, Alexandre and L. (*Comptes*, V, 320). cf. Grettepin no. 8a(*).

VERSAILLES PALACE, CHAPEL

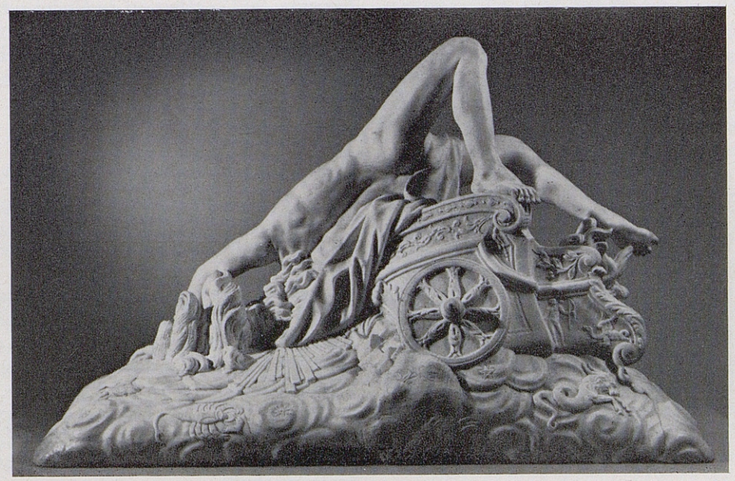
10
Two Ecclesiastical Trophies

1710 Bas-reliefs Stone 248 × 48
a.* Trophy related to the Baptism of Christ
Decorating a pillar in the choir on the side of the ambulatory. Suspended from a clasp by a ribbon are a vase, a book, a shell, a holy-water stoup with Christ's Baptism by John the Baptist in bas-relief, a chalice, a censer, all intermingled with olive-branches, box-branches, candles and a stole. Valued at 600 L., Mém., Arch. Nat., O^1 1784.
b.* Trophy related to the Faith
On a pillar in the ambulatory. In the centre, in a cartouche supported by a child angel, the figure of Faith in bas-relief, seated, one arm leaning on an altar, Heresy prostrate beside her; above, three cherubim in a glory; below, a cross and a sacred book. Valued at 550 L. Payment for these trophies does not appear in the *Comptes*.

VERSAILLES PALACE, CHAPEL

11*
The Fall of Phaeton

Undated Marble 546 × 857
Signed beneath the base:
A DOMINIQUO LE FEBURE GANDAVII IN FLANDRIA NATO ET INVENTUM ET SCULPTUM
Acq. in 1958 from a German art dealer. Phaeton is repr. at the moment when he is being hurled by Jupiter's thunderbolt from the chariot of the Sun: the chariot is



11

shown entering clouds, strewn with stars and the signs of the Zodiac. This composition derives from a Roman sarcophagus repr. the same subject (one example in the Louvre). A similar group appears in the Caulet d'Hauteville Sale, Paris, 1775, then in the Verrier Sale, Paris, 1776, lot 136, there attrib. to Sarrazin. A copy of the Verrier Sale *Catal.* is annotated by Gabriel de St.-Aubin with a sketch of the group in the margin, cf. E. Dacier, *GBA*, 1953, p. 297. This is very probably Lefebvre's group; the wrong attrib. to Sarrazin may be due to the fact that the signature is hidden underneath (inform. Charles Avery).

LONDON, VICTORIA AND ALBERT MUSEUM

LEGENDRE, Nicolas (1619-1671)

Born at Etampes (Essonne). Introduced by his brother, sub-prior at the Church of St.-Martin-des-Champs, he was from 1635–ca. 1640 apprenticed to the sculptor Henri Mestayer, whom Guillet describes as 'mediocre' (Apprenticeship 9 Mar. 1635, Min. Centr. Arch. Nat., LII, 6; *Mém. inéd.*, I, p. 406). Not much is known of his early career, but he seems to have worked in the provinces, at least until 1650. His first marriage was to Marie Pepie, with whom he had three children; one son, Jacques, born in 1648, god-son of Sarrazin, was also a sculptor and married the sister of Florent Le Comte (Bibl. Nat. Ms., Fichier Laborde, 12136; Herluison, p. 321). After 1650, he received commissions from convents and monasteries, from private patrons and from the King; at different times he worked for the Queen-mother and her entourage (nos. 2, 10, 12, 18b). He was closely connected with the sculptor Sarrazin and the 'Premier Peintre' Le Brun. When his attempt to amalgamate the Acad. St.-Luc with the Acad. royale failed, he left his position as juré de la maîtrise and presented himself to the Acad. which, in 1664, rec. him "acknowledging his ability"; in 1665 he became Asst. Prof. (*P-V*, I, 270, 287). Widowed, he married in 1669 Catherine Langlois, who, acc. to Guillet, was related to Le Brun. For part of his life he lived in the rue du Cimetière, par. of St.-Nicolas-des-Champs; he died at the Enclos des Bernardins on 30 Oct. 1671, and was buried in his parish St.-Nicolas-du-Chardonnet, where in the 19th c. his tombstone was still to be seen (cf. Guilhermy, *Inscriptions de la France*, 1873, I, p. 275; Fidière, *Etat civil des peintres et sculpteurs de l'Acad.*, Paris, 1883, p. 21).

Bibliogr.: Essential inform. in Guillet de St.-Georges, *Mém. inéd.*, I, p. 408–14; see also Florent Le Comte, III, p. 137; T.-B., XXII, 1928, p. 565.

1
Saint Bruno in different Attitudes, for the Chartreuse de Gaillon (Eure)

ca. 1640 Several statues Stone
Acc. to Guillet, *Mém. inéd.*, I, 409 in several different places in the monastery. These statues must have been L.'s first commissions. The church of the chapter-house, built in 1572 by Charles I de Bourbon, was destroyed by fire in 1764. In 1769, the sculptor Etienne-Pierre-Adrien Gois did for Gaillon several statues in stucco on the same theme. Destroyed.

2
Statues at the Abbaye de la Victoire, Senlis (Oise)

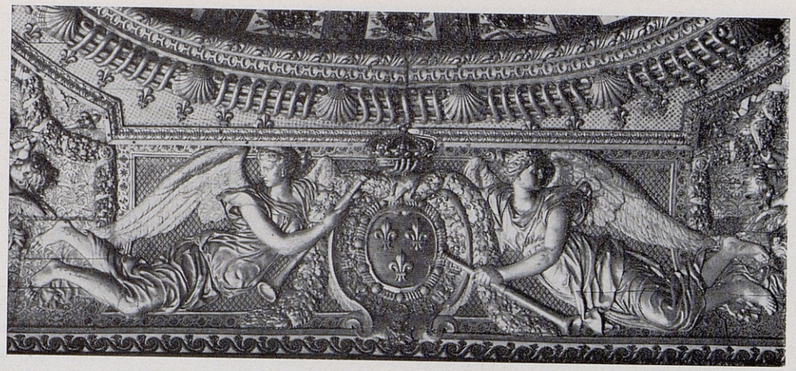
ca. 1645
cf. Guillet, *Mém. inéd.*, I, 409. This abbey, founded in 1222 by Philippe Auguste in commemoration of Bouvines, belonged to the Augustinian Canons. Rebuilt between 1472–1519, it became in the 17th c. a place of pilgrimage, often visited by the Queen-mother, where people prayed before a 14th c. statue of the Virgin. Demolished in 1776, only ruins remain.

3
Sculptures in the Church of Saint-Gilles d'Etampes (Essonne)

1647
a. *Pulpit for the Preacher*
L. was paid 80 L. for the figures decorating the panels of the pulpit, receipt of 3 Nov. 1647 (Registre manuscrit des Arch. de la Paroisse, quoted in L. Marquis, *Les rues d'Etampes et ses monuments*, 1881, p. 251).
b. *Rebuilding of the High Altar*
The same receipt shows a payment of 1500 L. to Legendre for "la réfection du Grand autel". Confirmed by Guillet, *Mém. inéd.*, I, 414, who attrib. to L. the statues of St. Leu and St. Gilles on the High Altar. Bombed during the second world war. L.'s work has disappeared.

4
Door of the Collège de la Marche, Paris

1650–55 Wood
Acc. to Guillet, *Mém. inéd.*, I, 409, the decor. of this door, done by L., consisted of:
a. *Two bas-reliefs repr. the heads of Christ and the Virgin.*
b. *Above the frieze, two angels in half-relief.*
The lower parts of their bodies ended in consoles, with a basket of fruit on a pedestal. The work is said to have contributed greatly to L.'s reputation. The Collège, situated at the Place Maubert, enjoyed a period of prosperity under the rector Jean Mercié (1630–78). The buildings were destroyed in 1866, when the rue des Ecoles was built.



6

5
High Altar for the Convent des Filles-Dieu, rue St.-Denis, Paris

1654
Deed of partnership on 22 Dec. 1653 with the sculptor Pierre Robin, for sculptures "au grand hostel du couvent des Filles-Dieu" (Min. Centr. Arch. Nat., Et. XII, 104). Acc. to Brice, *Descr.*, 1752, I, p. 537, this was a copy of the High Altar at St.-Martin-des-Champs. Apparently the decoration was completed in 1669 with statues of St. John, St. Benedict and two angels, done by M. Anguier (Guillet and Caylus, *Mém. inéd.*, I, p. 446 and 462, life of M. Anguier). The convent was destroyed in 1798.

6(*)
Figures of Fame holding the King's Arms

1654 Wood
For the ceiling of the King's bedchamber in the Louvre. Done under the direction of Louis Le Vau after models by Gilles Guérin; L. carved the Figures of Fame in collab. with L. Magnier (Guillet, *Mém. inéd.*, I, 414); the motif is repeated on the two long sides of the ceiling. Girardon (no. 8), together with Regnaudin, carved the captives and trophies on the short sides. The decoration was moved to the second room of the Colonnade in the Louvre.

PARIS, PALAIS DU LOUVRE

7
Sculptures on the Churchwarden's Pew (Banc d'oeuvre) at the Church of Saint-Paul, Paris

1655 Wood
On the 22 June 1654, Lespagnandelle (no. 2) signed a contract for 1400 L. to carve, after a design by the carpenter A. Lefeustre, the churchwarden's pew in the Church of St.-Paul (Min. Centr. Arch. Nat., Et. XII, 106). But Guillet, *Mém. inéd.*, I, 409, attribs. to Legendre alone, the carving, in 1655, of a churchwarden's pew, "the structure of which, all by his own hand and decorated with bas-reliefs and free-standing figures, has little in Paris to equal it". The following description corresponds with the details in Lespagnandelle's contract: a Virgin of Sorrow and, on either side, St. Peter and St. Paul; after that, Guillet is more precise than the contract: where the contract indicates two bas-reliefs above the doors, without specifying the subject, Guillet describes, in the centre of a cul-de-four, two child angels holding a bas-relief repr. the Conversion of St. Paul; on the right a bas-relief illustrating the martyrdom of St. Paul; on the left, a third bas-relief showing both the handing over of the keys to St. Peter and St. Peter walking on the water of Lake Tiberias; finally six consoles with angels supporting the entablature. The evidence of the *Mém. inéd.* being irrefutable, it seems likely that the two sculptors worked together. Destroyed when the church of Saint-Paul was demolished after 1699.

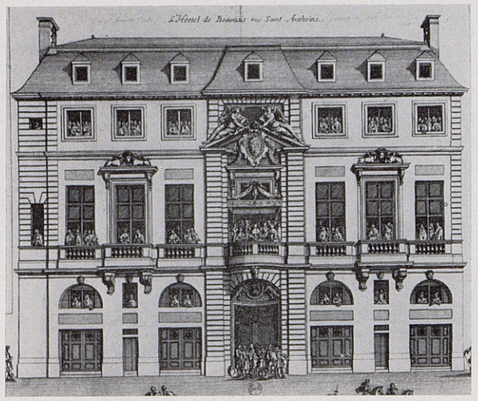
8 9
Saint Benedict and Saint Scholastica, for the Benedictines at Issy (Hauts-de-Seine)

ca. 1656 Two Statues Stone
Acc. to Guillet, *Mém. inéd.*, I, 410, these statues embellished the portal of the convent; the portal was demolished in 1877 (cf. G. Le Clerc, 'La maison des Champs du collège Louis le Grand', *Mém. Soc. Hist., Paris, Ile-de-France*, XIII, 1886, p. 17). Destroyed.

10
Sculptures on the Façade of the Hôtel de Beauvais

ca. 1658 Stone
Guillet gives the details of L.'s sculptures (*Mém. inéd.*, I, 411): two angels, seated on the sloping sides of the central pediment on the 1st storey, hold a crown above the arms of Queen Anne of Austria (Catherine Bellier, wife of Pierre de Beauvais, was first woman of the bedchamber to the Queen-mother). On the two windows of the same storey, L. carved women's heads with baskets of fruit, flanked by winged griffons and, together with Hutinot (no. 2), masks at the key-stones of the ground floor arcades.

This description conforms to the engr.* of the façade by J. Marot and to a drawing in the Bibl. Nat. Est., Va 249 c. Acc. to J.-M. Thivaud, *A. Lepautre* (typewritten thesis, Ecole des Chartres, 1970, p. 157), the

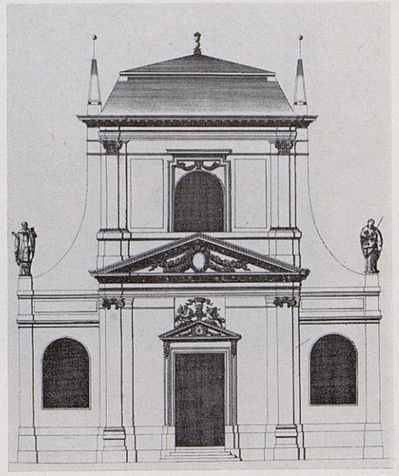


10

agreement was passed by simple contract, but the sculptors rec. 600 L. in addition. The contract with Pierre Carel for the woodwork of the main portal was signed on 1 Sept. 1659 (Min. Centr. Arch. Nat., Et. CVII, 193). The receipts of the workmen in the Invent. a.d. of Pierre de Beauvais, 13 Apr. 1674 (Et. LXXXIII, 153), were mentioned in De La Balle's study (XLVIII), which has disappeared. M. Desjardins (no. 3) did the sculpture on the staircase. The hôtel still exists, but the sculptures on the façade have been destroyed.



12



14[1]

11
Sculptures on the Portal of the Château de Meudon

1658 Stone(?)
In 1654, Abel Servien, Superintendant des Finances, who had acquired the Château de Meudon, asked L. Le Vau to modify the central part. Acc. to Guillet, *Mém. inéd.*, I, 411, "among several sculptors who worked on the portal . . . under the direction of Sarrazin . . . L. did four children around a frame for Servien's portrait". In 1679, the château was sold to Louvois; in 1698 it became the property of the Dauphin; L.'s work has all been destroyed.

12*
Saint Radegund

1658 Statue Marble
Acc. to Guillet, *Mém. inéd.*, I, 414, this statue was given to the church in 1658 by the Queen-mother, Anne of Austria, in gratitude for the recovery of Louis XIV, who had been taken gravely ill at Poitiers. It was placed in the crypt, in front of the sarcophagus of St. Radegund. The saint, crowned, holding a sceptre and wearing a cloak decorated with fleurs-de-lis, has the features of the Queen-mother.

POITIERS, CHURCH OF STE.-RADEGONDE

13
Work at the Château de Vaux-le-Vicomte

1659 Stucco
Guillet, *Mém. inéd.*, I, 411, says that Fouquet employed L. "for all the stucco ornaments on the ceiling of the appartements at Vaux"; Cordey, *Vaux-le-Vicomte*, 1924 (p. 52, 62, 76, 236), quotes a receipt for 470 L., rec. by Girardon and L. on 17 Sept. 1661 from Le Brun. See Girardon no. 11(*).

CHATEAU DE VAUX-LE-VICOMTE



14[1b]



14[1c]

14
Work at Saint-Nicolas-du-Chardonnet, Paris

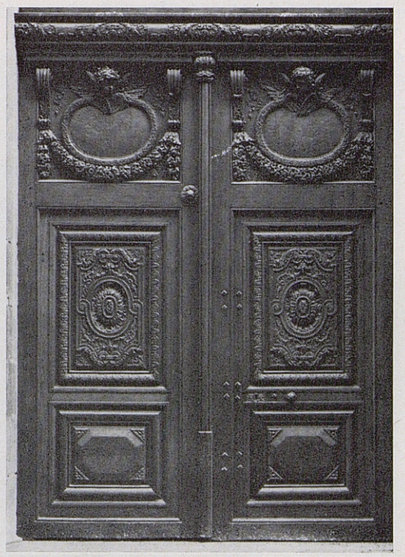
ca. 1662
Listed in detail by Guillet, *Mém. inéd.*, I, 412–13 and, in part, by Florent Le Comte, p. 137.

I. On the side portal of the façade, rue des Bernardins, for which Le Brun supplied the designs. Engr. of the façade by Mariette in *Arch. fr.*, 1727, pl. 7*.

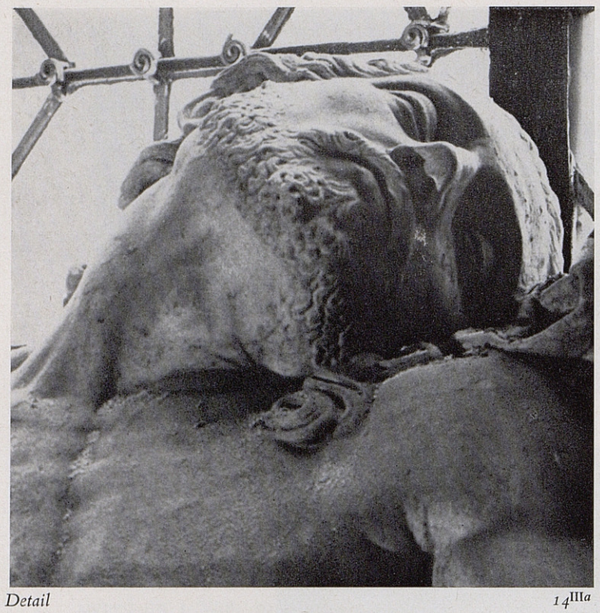
a. *St. Denis and St. Genevieve*
Two standing statues Life-size Stone

b.* Two small angels sitting on the sloping sides of the pediment
The angel on the side of St. Denis held a book, a cross and a mitre. The one on the side of St. Genevieve, a shepherd's crook and the keys of the town of Paris. These attribs. of the patron saints of Paris were replaced during the Revolution by pikes, a palm-branch and a flower.

c.* The wooden door of the same portal, with an angel in half relief holding crowns as a sopraporte. It seems likely, that L. did this work, although it is not specified by Guillet.



14[1c]



Detail *14IIIa*

II. In the Chapel of the Virgin

a. *The Virgin holding the infant Jesus*

Half relief Stucco H: life-size

Retable of the altar, in a stucco frame. At the feet of the Virgin, "a globe encircled by a snake, symbol of iniquity; above the globe, a crescent, symbol of the clarity of the night. The clouds which support the globe carry three cherubim heads; eight other celestial spirits are visible among the clouds around the frame." A marble Virgin by Vassé replaced this work in the 18th c.

b. *The sepulchre with the body of Christ brought down from the cross*

Under the altar of the Virgin. Was only shown during Holy Week.

c. *God the Father in celestial Glory*

Relief Stucco

In the vault of the same chapel.

Nothing remains of this decoration.

III. In the Chapelle des Agonisants

a.* Pietà

Group Marble 125 × 110

"On the altar a figure of Our Lady of Sorrows holding on her knees the Saviour's body brought down from the cross". Acc. to J. Vanuxem ('A propos des églises de Paris', *Beaux-Arts*, 1941, p. 45), sent by Lenoir in 1802 to the Church of Saint-Merry and placed on the altar of St.-François Xavier. The group has been cut horizontally (for the purpose of removal?).

b. *The Assumption*

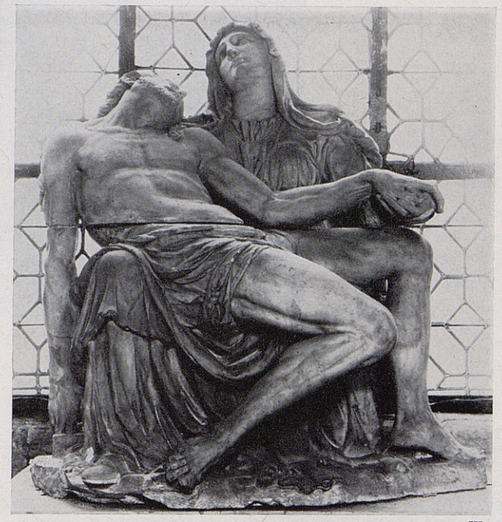
Higher up, the Virgin, "leaving the land of mortals, is carried to heaven by angels". No longer extant.

c. Four cherubim heads in clouds Stucco

Consoles under the niches above the altar. Still in situ and certainly L.'s work, since Guillet states that L. had done all the stucco work in this chapel.

PARIS, SAINT-NICOLAS-DU-CHARDONNET (Ib, c; IIIc)
PARIS, CHURCH OF SAINT-MERRY (IIIa)

Ia; IIa, b, c; IIIb: destroyed.



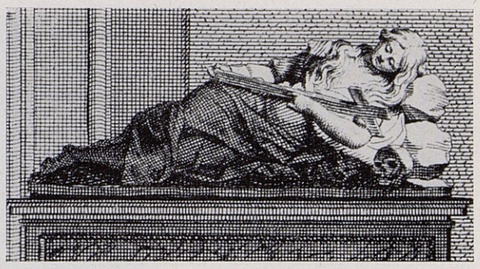
14IIIa



14IIIc



15b



15b

15
Mary Magdalen

1664

a. *Terracotta model*

Offered by L., after his reception, to the Acad. (*AAF*, 1853, II, p. 376), where it was exhibited (*P-V*, I, 272); it seems to have disapp. during the 18th c.

b. Bronze Statuette

In the *Galerie de Girardon*, on an ebony pedestal, decor. with marble, engr.* pl. VI, 2. The bronze appears in Girardon's Invent. a.d., no. 17 (cf. F. Souchal, 'Invent. a.d. de Girardon', *GBA*, 1973², p. 39).

An anonymous bronze of St. Mary Magdalen lying, holding a cross (L: 48), was listed in the Pontchartrain Sale, Paris, Dec. 1747, p. 19, and the Le Marié Sale, Paris, 9 Sept. 1776, no. 9.

A small bronze* similar to the one in the *Galerie de Girardon* (18·2 × 48·3, without base) has recently been purchased by the National Gallery of Art, Washington (A—1740): St. Mary Magdalen lying on rocks, looking at a cross (disapp.) held in her arms; among the rocks a skull and a whip.

16(*)
Models for Vases for Versailles

1665 H: ca. 70

26 bronze vases, cast after 13 different models, on the marble parapets separating the terrace of the Palace from the Parterre Nord and from the Parterre du Midi. They were meant to hold orange trees. Traditionally the design is attrib. to Ballin and the casting to Duval (cf. Piganiol, *Vers.-Marly*, 1701, p. 163 & 231). The 1707 Invent. (Arch. Nat., O^{I} 1976^{A}, p. 989–1003) attribs. the vases on the North parapet to Ballin and Duval, those on the South parapet to Tuby and Duval. In fact, Ballin seems to have conceived the whole ensemble of these vases: the delicate and varied decoration is worthy of the great goldsmith; some of Ballin's designs are in the Bibl. Nat. Est., Lf 3. L. Magnier, Tuby, Anguier and Legendre were comm. to execute, after these designs, the 13 models which were then cast in bronze by Duval. L. rec. 1400 L. together with Magnier and Tuby, then 400 L. alone, for 4 vases (*Comptes*, I, 79, 80); a contract was signed on 13 Dec. 1665 between Duval and Colbert to cast 6 vases after designs by Ballin and models by Anguier and L. (*NAAF*, 1887, p. 151). Duval's bronzes are still in position at Versailles.

17
Undefined Work at the Louvre

1665

Payment 807 L. to Legendre (*Comptes*, I, 69). Not ident. or disapp.

18
Work at the Château des Tuileries

1666–70 Stucco and wood (?)

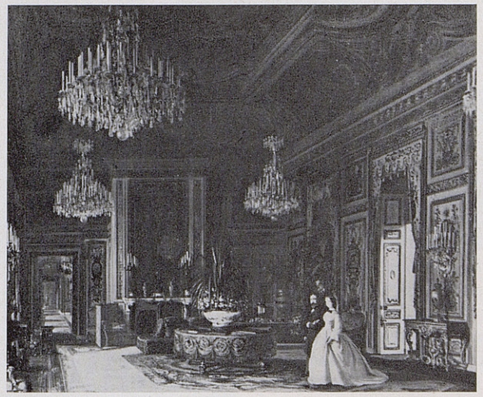
Acc. to Guillet ('Eloge de L. Magnier', *Mém. inéd.*, I, 419), the Contrôleur de Bâtiments, Perrault, appointed L. Magnier and Legendre in 1666 to do a large part of the stucco work in the Palais des Tuileries, namely:

a. *in the Appartement du Roi*

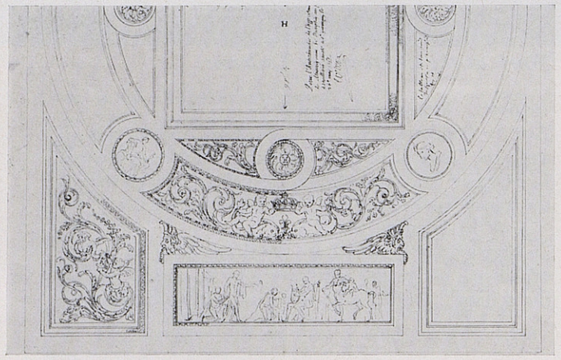
"a large trophy on which are the King's arms and all the ornaments above the windows, on the cornice and on the ceiling". Guillet does not make clear whether this



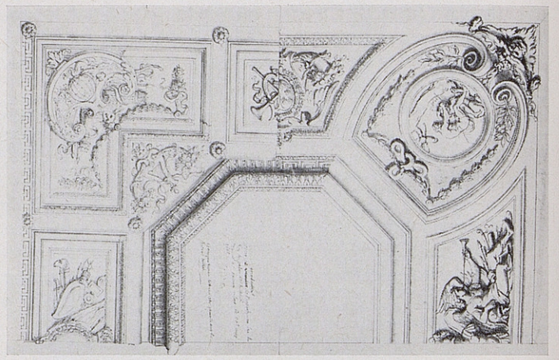
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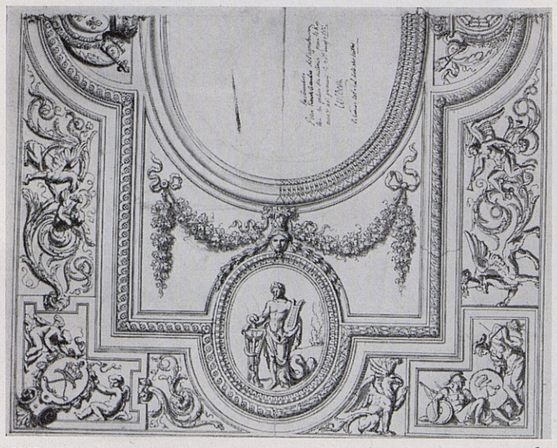
Bibl. Nat. Est., Va 219d 18



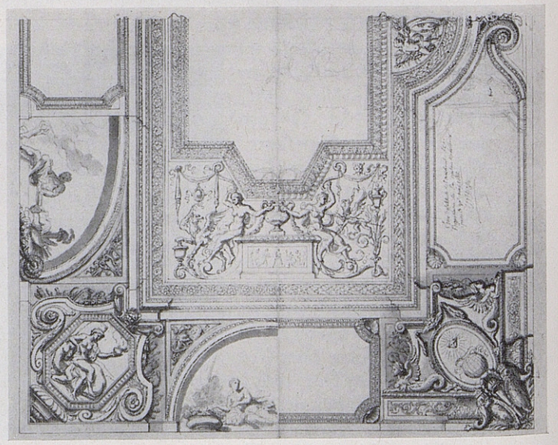
Stockholm cc40 18c



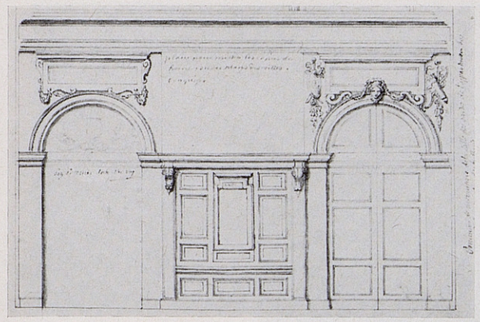
cc48 18a



cc47 18a



cc41 18a



cc46b 18a²

refers to the Appartement on the ground floor or the grand Appartement on the 1st floor. The Chambre and the Grand Cabinet du Roi on the 1st floor were decorated by Girardon (no. 15), Lerambert (no. 15), Regnaudin and Tuby. The designs for the ceilings by Francart after Le Brun's sketches for the Antichambre de l'Appartement haut du Roi*, the Salle des Gardes*, the Antichambre de l'Appartement bas, the Chambre* and the Grand Cabinet* de l'Appartement bas du Roi, are in Stockholm, Nat. Mus., Coll. Cronstedt (CC 41, 46b, 47, 48).

b. *in the Appartement de la Reine-Mère*

"a large trophy which is in the Salle des Gardes; above the chimney-piece of the same room, a large pavilion with a sun in the centre; in a room close to this, a large trophy with the arms of the King". Queen Anne of Austria, who died in 1666, never lived in the apartment on the ground floor, intended for her; the suite of rooms is described in the 'Thoisé de maçonnerie' of 1666 (Bibl. Nat. Ms., Mélanges Colbert 314, fol. 43 et seq.). This Appartement then became the Appartement bas du Roi. Like all the ground-floor rooms of the palace, the ceiling had coffered woodwork, unlike the stucco decoration on the 1st floor.

c. *in the Appartement du Dauphin*

Acc. to Guillet, L. and Magnier did all the stucco work. The ceiling of this ground-floor apartment was probably decorated in wood, but perhaps there were stucco ornaments on the chimney-pieces. The design for the "Antichambre de Monseigneur le Dauphin"* is in Stockholm, Nat. Mus., CC 40.

d. *The cornice of the Escalier de la Reine*, the staircase situated at the Southern extremity of these apartments.

The *Comptes* (I, 123–5, 182, 243, 406; details in Bibl. Nat., Mélanges Colbert 313, 315; Arch. Nat., O^{I} 2229–31) specify a number of payments which more or less corroborate the following list:

15 July 1666: L. and T. Poissant rec. on acc. 1000 L. "for the works in stucco which they had done and were to do on the ceiling of the Chambre du Roi".

24 August 1666: L. and H. Legrand rec. 1000 L. on acc. for "Work in stucco that they were doing on the ceiling of the Antichambre du Roi; and 1000 L. on acc. on 3 Nov. 1666 for "the works in stucco that they have done on the ceiling of the Chambre du Roi" (a receipt for 1000 L. on 1 May 1666, for the same work, *NAAF*, 1876, p. 41).

6 Oct. & 31 Dec. 1666: L. and Legrand rec. 2000 L., 500 L., 1600 L. and 1000 L. on acc. for the "works in stucco done by them at the Tuileries".

2 July, 10 Aug. & 21 May 1668, they rec. 1000 L., 800 L. and 1900 L. "for works of sculpture done by them at the Tuileries in the year 1666".

19 Sept., 6 Oct. & 17 Dec. 1668: L. Magnier, Ph. Bernard, H. Legrand and L. rec. 1000 L., 2000 L., 600 L. and 1500 L. "for their work in stucco on the grande cornice and ceiling of the vestibule haut in the Palais des Tuileries"; then on 17 June & 16 July 1670: 600 L. and 368 L. "for the work in stucco that they have done in the gros pavillon des Tuileries".

The vestibule haut seems to have been transformed by Percier and Fontaine under the Empire and became the Salon des Maréchaux. The Antichambre du Roi, which in the 19th c. became the Salon d'Apollon, kept its old ceiling decoration as shown in the picture by G. Castiglione (Photo in. Bibl. Nat. Est., Va 219d*). All these ornaments disappeared in 1871–74 with the destruction of the Tuileries.

19
Sculptures on the Screen in the Church of the Sepulchre, Paris

1666–67 Wood

Acc. to Guillet, *Mém. inéd.*, I, 285, 414, L. carved a crucifix, a St. John and a Virgin (after models by Ph. de Buyster) and two angels. Two inspections of all the wood sculpture in the church took place on 12 May and 12 June 1671, at the request of Jean Langlassé, official joiner (Arch. Nat., Z^{IJ} 310 & 311); the experts were J. Samson and Buyster himself. The name of Legendre does not appear. The Crucifix, the St. John, the Virgin and the two angels (H: ca. 150) were valued at 800 L. The expertise reveals the existence of a wealth of figurative wooden sculpture in the rest of the church: on the High Altar, on the side altars, in the porch, on the door of the sacristy; it is very likely that L. took part in this work which was surely not that of the joiner Langlassé, who subcontracted the sculptors. The seals were affixed to the furnishings of the church on 2 Dec. 1790. Lenoir sold a Virgin in gilded wood (Catal. 1793, no. 238). Nothing remains of the church or its furnishing.

20
Work in the Grande Galerie of the Louvre

1668–71 Stucco

Legendre, L. Magnier, Bernard and H. Legrand rec. from 1668–79 a total of 24927 L. in several instalms. for the cornice and undefined stucco ornaments in the Grande Galerie (*Comptes*, I, 243, 319, 406, 495, 1023). A valuation of the masonry work carrying the names of the four sculptors was done on 10 Oct. 1670 (Arch. Nat., Z^{IJ} 309). Lespagnandelle (no. 15) worked on the panelling of the same gallery. The decoration had already disappeared by the middle of the 18th c. (cf. Hautecoeur, *Hist. Louvre et Tuileries*, 1927). Destroyed.



23



23



23

21
Four Masks

1669 Stone
For the North façade of the Cour Carrée of the Louvre built by L. Le Vau (adjoining the present rue de Rivoli). Payment 122 L. to Massou and L. (*Comptes*, I, 319). Le Hongre (no. 16(*)) also worked on this façade.

PARIS, PALAIS DU LOUVRE

22
Work in the King's small apartment at Saint-Germain-en-Laye

1669 Stucco
In collab. with Regnaudin, Bernard, L. Magnier, H. Legrand, Mazeline and Tuby; payment 12,500 L. (*Comptes*, I, 343). Destroyed.



24a

23
Sculptures at the Bain des Nymphes

1670 Lead
Several sculptors took part in the decoration of this bassin; in addition to Girardon (no. 22), who did the main bas-relief at the back with the Baigneuses, the *Comptes* mention Legendre, L. Magnier, P. Legros I (no. 6) and Le Hongre (no. 27). Legendre and Magnier rec. 1100 L. (*Comptes*, I, 420); Legros was paid 1600 L. Guillet, *Mém. inéd.*, I, 420, attribs. to Magnier "a child in metal and a term spouting water". Le Hongre was apparently responsible for the sculptures on the left wall and for the young river-god on the rear wall; L. and Magnier carved on the rear wall the two bas-reliefs of children(*) carrying baskets with fruit and two voluted heads(*) above the rustica in the shape of terms. The bearded river-god is, for stylistic reasons, attributable to Magnier alone.

VERSAILLES, PARK

24
Sculptures at the Collège Mazarin

1670 Stone
a.* Pediment on the Bibliothèque Mazarine
The expenses ledger for the Collège Mazarine records a payment of 1000 L. on 12 May 1670 to Desjardins and L., then two instalms. of 100 L. each on 31 Dec. 1672 and 29 April 1674; finally, 900 L. paid on 4 May 1674 to L.'s widow and to Jacques Samson who completed the work after L.'s death (Arch. Nat., H³ 2822, fol. 75–6 and H³ 2824, fol. 26). As indicated by Guillet, *Mém. inéd.*, I, 413, L. carved, on either side of the arms of Cardinal Mazarin surmounted by his cardinal's hat, the virtues of Temperance and Prudence; Temperance's hand rests on a reversed vase; Prudence holds a mirror and a serpent. The two Virtues are sitting in front of lictors' fasces and foliage. The opposite pediment was carved by Desjardins (no. 13).

PARIS, PALAIS DE L'INSTITUT

b. *Pediment with 18 piles of arms and large trophies*
L. also claimed an unpaid fee for a large pediment with many trophies and lictors' fasces on the main building in the 2nd courtyard (Bibl. Institut, M 368 fol. 23, Registre des délibérations). His widow and Samson rec. 900 L. on 15 July 1674 for this work (Arch. Nat., H³ 2824 fol. 28). Destroyed.

25
Work on the King's Appartement Bas at Versailles

1671 Stucco
Payment 8400 L. and 1000 L. to L. Magnier, Legendre, Bernard and H. Legrand (*Comptes*, I, 513). Later modified. Destroyed.

26
Work on the Attic Storey of Versailles Palace

1671 Stucco
Payment 1600 L. to the same sculptors as no. 24 (*Comptes*, I, 513). Probably destroyed.

27* 28*
River-god and Water-nymph at Versailles

1671 Two statues Stone H: over 200
For the four statues, placed on the attic storey of the



28



27

north face of the central buildings, 2220 L. were paid to L. Magnier and Legendre (*Comptes*, I, 513). Guillet, *Mém. inéd.*, I, p. 419, attribs. to Magnier one pair of statues only, a river-god and a nymph. For stylistic reasons, one can attrib. to L. the group composed of the younger river-god accompanied by the nymph holding an oar. cf. F. Souchal, 'Vers.', *GBA*, 1972[I], p. 80–1.

VERSAILLES, PALACE

29
Two Children over the Door of the Bureau des Marchands Bonnetiers, near St.-Jacques de la Boucherie, Paris

Undated Stone
Guillet, *Mém. inéd.*, I, 414. Sauval (*Hist. des Antiquitez de Paris*, 1724, II, p. 478) states that this Confrérie, whose chapel was dedicated to St. Fiacre at St.-Jacques de la Boucherie, had its office, "small indeed, but well enough built", in the rue des Ecrivains, which ran along the north side of this church (now rue de Rivoli). Destroyed.

30 31
Saint Francis of Assisi and Saint Anthony of Padua, for the Church of the Cordeliers, Paris

Undated Two statues Stone
Acc. to Guillet, *Mém. inéd.*, I, 414, the statues decorated two altars, right and left of the screen. The Invent. of sculptures, drawn up by Mouchy in 1790 (Arch. Nat., S 4161–62), shows these altars as re-dedicated to St. Bonaventura and Ste. Renée. Mouchy mentions a St. Francis in stone, over life-size, in an attitude of adoration, over an exterior door, but there is no evidence that this was by Legendre. Probably destroyed.

32 33
Saint Elias and Saint Teresa, for the Convent of the Carmelites in the rue Chapon, Paris

Undated Two statues Tonnerre stone
Guillet, *Mém. inéd.*, I, 414. These works must have been done towards the end of L.'s life, because Guillet states that "M. Flamand (A. Flamen, no. 63) worked on it under M. Legendre", but Flamen, born in 1647, belonged to a much younger generation. Buyster did the sculptures on the High Altar of the same convent, about which almost nothing is known. Demolished in 1796.

LEGERET, Jean (1628–1688)

Son of the Parisian master sculptor, Jean Légeret (1608–83). Received into the Acad. St.-Luc 9 July 1664 (J. Guiffrey, *AAF*, IX, 1915). On 10 May 1666, married Elisabeth Yvart, daughter of the painter Baudouin Yvart; witnesses: Charles Le Brun, Philippe Caffieri and Pierre Mazeline. They had 6 children, among them Jean-Baptiste (born 1672), who also became a sculptor; Louise-Suzanne (married to the painter Sauveur Le Comte); Anne-Elisabeth (married to the painter François Francart). Among the godparents of these children were J.-B. Tuby and P. Caffieri. While employed in the Bâtiments du Roi, L. did not produce any major work. In 1675, he went to England on behalf of the King (see no. 5). He became famous through his crucifixes, which, acc. to Florent-le-Comte, "are of such refinement, especially those which are less than 2 *pieds* high, that the sums paid for them show just how far curiosity may go". L.'s model of a Crucifix (no. 13) was agréé by the Académie in 1683, but he never became an Academician. Florent-le-Comte adds that L. never tried to become rich. He stayed for a long time at the Gobelins, then lived in the rue Beauregard "aux trois torches", where he died on 26 Dec. 1688.
Bibliogr.: Florent-le-Comte, p. 185; *AAF*, III, 1855, p. 174; Jal, p. 758; Herluison, p. 231–2; T.-B., XXII, 1928, p. 567 (Scherer).

1
Ornaments on the Roof of the Trianon de Porcelaine

1672 Gilded lead
Payment 2616 L. (*Comptes*, I, 635). cf. Houzeau no. 38*. Destroyed.

2
Ornaments for the Escalier des Ambassadeurs, Versailles Palace

1674
Payment 1988 L. (*Comptes*, I. 762). Destroyed.

3
Models and Animals for the 'Machine des Fables d'Esope', Versailles

1674–81
cf. A. Marie, *Naissance de Vers.*, I, p. 142–3. At the same time as the Labyrinthe and in connection with it the so-called 'Machine des Fables d'Esope' was made at Versailles, a mechanical object on which goldsmiths and enamellers were also employed. We do not know what it looked like. In 1674 L. rec. 60 L. "for a wooden bird which he has made", and from 1675–81, 2000 L. "on account for the Fables d'Esope"; 600 L. on account "for a model of the Fables d'Esope"; 1600 L. towards a

total payment of 2200 L.; 86 L. "for several figures in lead and tin which he has done for the Fables d'Esope"; 270 L. "for sculptural work on the Machine des Fables d'Esope" (*Comptes*, I, 697, 762, 803, 875, 1010, 1290). Nothing remains of this machine.

4
Work at the Château du Val, near Saint-Germain-en-Laye

1675
In collab. with Desjardins (no. 28) and Le Hongre (no. 50). Payment 1500 L. (*Comptes*, I, 822).

CHATEAU DU VAL (Yvelines)

5
Ornaments for two of the King's 'Jacks'

1675
L. was sent to England for 5 months as head of a team of 7 sculptural masons, at the same time as a team lead by the painter Camot, "to work on the ornaments for the 'jacks' which the King had built in England". The sculptors rec. 5700 L., the painters 3855 L. (Bibl. Nat. Ms., Mélanges Colbert 170 fol. 58; 171 fol. 41–2; 172 bis fol. 393). English sculptors also worked on them. On 26 Aug. 1675, the two vessels were taken to Versailles and took up position on the canal, where the King had assembled replicas of his whole navy on a reduced scale, see also no. 16 and A. Marie, *Naissance de Vers.*, I, p. 182–3. Destroyed.

6
Work on the Château de Clagny

1676–80
Payment 624 L. to Légeret and Briquet (*Comptes*, II, 160, 918). Destroyed.

7
Ornamental Sculpture in the Petit Appartement du Roi, Versailles Palace

1678–80 Stucco
Payment 8558 L. to Jouvenet (no. 13a), L. and Mazeline (*Comptes*, I, 1049, 1157, 1283). Destroyed.

8
Work on the Model of the Château de la Madeleine, near Fontainebleau

1679
Payment 90 L. (*Comptes*, I, 1130). Houzeau (no. 49) and Le Hongre (no. 64) also worked there. Destroyed.

9
Cornices, Trophies and Capitals in the Grande Galerie

1679–82 Stucco and metal
Caffieri, Lespagnandelle (no. 29) and L. rec. 15,789 L. in several instalms. for the stucco decoration of the cornice and the metal roses and trophies (*Comptes*, I, 1159, 1284). In 1682, Caffieri and L. rec. 236 L. "for having repaired the cornice and trophies in stucco for the Galerie" (*Comptes*, II, 181). In the same year, L. rec. 2420 L. as a final payment of 13,520 L. "for the metal capitals, pilasters and columns for the Grande Galerie" (*Comptes*, II, 178).

VERSAILLES, PALACE

10
Work on the Aile du Midi, Versailles Palace

1681–82
L. rec. 300 L., then 310 L. towards a complete payment of 460 L., finally 732 L. towards a complete payment of 13,032 L. "for works in wood as well as in stone in the Grande Aile" (*Comptes*, II, 11, 169, 178). Not identified.

11
Decorations for the Escalier des Princes and the Grand Salon

1681–82 Stone, plaster and stucco
In collab. with Caffieri, Prou, Tuby and Coyzevox (no. 23(*)). Payment 11,222 L. in several instalms. (*Comptes*, II, 136, 172). The same artists rec. 1816 L. for work in stucco and plaster in the Grand Salon (destroyed) near the staircase (*Comptes*, II, 178).

VERSAILLES, PALACE

12
Model for the Bassin Sous le Dragon, Versailles

1683 Plaster
Payment 400 L. to Cotton, L., and Caffieri (*Comptes*, II, 278). cf. Hardy no. 7. Destroyed.

13
Model for a Crucifix

1683
Set by the Acad. as a subject for Légeret on 28 Aug. 1683; presented on 2 Oct. 1683, this model obtained for him his agrément. The Académie allowed him an extension of 6 months for carrying out the work in wood, but the Procès Verbaux of the Acad. make no further mention of it (*P–V*, II, 251, 258). On 26 June of the same year, Poultier presented clay models of a Virgin and a St. John, exec. the following year in wood, to be placed above the entrance to the choir of Saint-Nicolas-du-Chardonnet, on either side of a Crucifix (possibly by Légeret). The old *Descr.* of Paris (Brice, *Descr.*, 1727, II, p. 438 etc.) and Nivelon (Le Brun, p. 382) attrib. the designs of these three sculptures to Le Brun, who, as Rector and Chancellor, then Director of the Académie, concerned himself very much with the decoration of a chapel, granted to him in 1667 at St.-Nicolas du Chardonnet, which he destined for the use of the Académie. The Crucifix, the Virgin and St. John disappeared during the Revolution.



13

15
Work at the Colonnade

1684–88 Marble
a. Six capitals Payment 1350 L.
b. Four guilloches Payment 640 L.
c. Two feet for bassins Payment 800 L.
d. A bassin Payment 300 L.
(*Comptes*, II, 442, 623, 990, 1178; III, 98). cf. Cornu no. 17*.

VERSAILLES, PARK

16
Sculptures on Vessels for the Canal, Versailles

1685–86
To complete his flotilla on the Canal, Louis XIV had built under the direction of the Marquis de Langeron a large vessel, begun in June 1684. The sculptors Tuby, Caffieri, Briquet, Dufour and L. worked on it. L. and Dufour rec. 3026 L. for the sculpture on the poop (*Comptes*, II, 890). This vessel appears in a drawing* in Versailles Museum: "Le Bassin d'Apollon" (MV 8280). cf. A. Marie, *Vers. au temps de Louis XIV*, p. 434–9. See also no. 5. Destroyed.

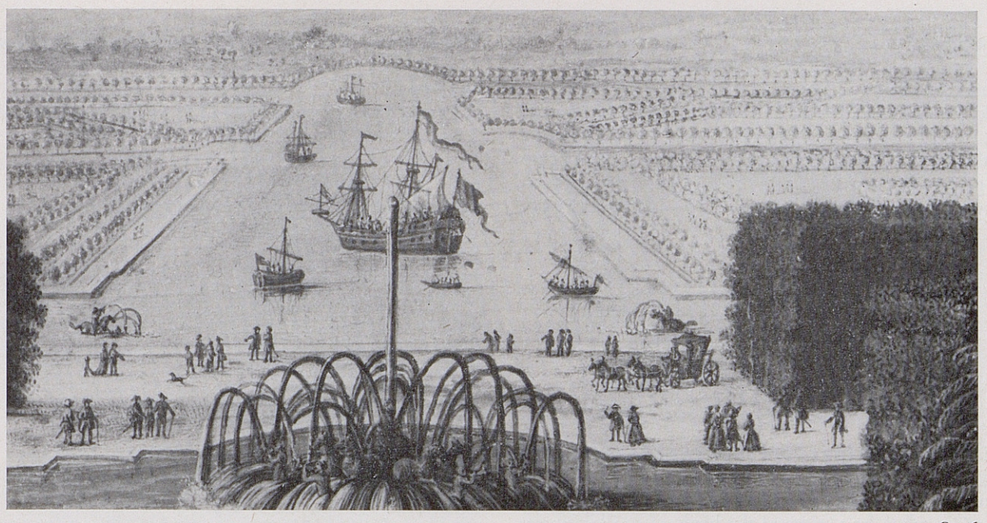
An Invent. in the Louvre, called 'Inventaire Napoléon', drawn up ca. 1857, mentions in the "Cabinet de l'atelier du directeur général" under no. 16068, a Christ in wood, identified 20 years later by Barbet de Jouy in a handwritten list (but on what grounds?) as "L.'s model presented to the Acad. for the rood-screen of St.-Nicolas-du-Chardonnet". This Christ* (RF 16068, L.II, 22) is partly covered with paint and shows traces of fire damage all over the body, except for the back which was fixed to the Cross; the arms have disappeared; part of the left hip and of the perizonium consist of a patched-up piece, repaired or modified by the artist. This Christ, very finely executed, is undoubtedly French and could date from the eighties. Does it come from St.-Nicolas or from the Ecole des Beaux-Arts, where several reception pieces have been preserved? Neither Lenoir nor Fontaine mention it. In view of our ignorance about the other figures of Christ by L. and in the absence of clear documentation, we can accept this identification, though with some reservations.

14
Mercury

1683 Statue Stone
Begun by Le Comte (no. 5), who rec. 200 L., completed by Légeret who rec. the balance of 200 L. (*Comptes*, II, 310). Not ident. or disapp.



Detail 13



5 & 16

17
The Triumph of Venus, for Versailles

1685–88 Model Plaster
In collab. with Drouilly (no. 20*) and Le Conte (no. 26b). Payment 8110 L. (*Comptes*, II, 621; IV, 4, 60). This group was intended for the centre of one of the bassins of the Parterre d'Eau. cf. also Hurtrelle no. 12. Destroyed.

18*
Vase with Flutings, decorated with Sunflowers

1687 Marble H: 200
In the Allée Royale on the south side, similar to Dugoullon's vase opposite. Valuation in 1692, 1500 L. (Arch. Nat., O[1] 1964[4]) and payment, (*Comptes*, II, 1178; III, 98; IV, 60). On the vases in the Allée Royale, cf. Hardy no. 14. Piganiol, *Vers.-Marly*, 1707, confuses it with the pair of vases by Drouilly and de Mélo from the Allée Royale, placed at the Bassin du Miroir.

VERSAILLES, PARK

19
Work for the Grand Trianon

1687–88
a. Ionic capitals Marble
Two right pilaster capitals and a corner capital, outside; payment 470 L. (*Comptes*, II, 1178; III, 98). cf. André no. 11(*).

VERSAILLES, GRAND TRIANON

b. *Panelling in the apartments*
Payment 3311 L. (*Comptes*, II, 1178; III, 98, 290). The first fittings date back to these years and correspond with the original arrangement under the direction of Hardouin-Mansart: (1) In the left wing: an antichambre and a chapel (altered in 1706); (2) In the right wing of the Salon Rond: two antichambres, the Chambre du Sommeil and the Grand Cabinet (altered in 1691 and 1698), the Galerie with its two Salons. L.'s share in these works is not clearly defined. Not ident. or disapp.



18

20
Crucifix

Undated Ivory H: 45
Sale De Selle, Paris, 19 Feb. 1761; Catal. by Rémy, no. 51: "On a velvet background, in a very rich frame, in the shape of a lyre enriched with flowers and bunches of grapes, done with admirable care, in carved, gilded wood". Sold for 200 L. to Hoppe. Not ident. or disapp.

LEGRAND, Jacques-Eloi (Before 1683—after 1719)

Usually called Eloi. Husband of Geneviève Costard. In 1683, when he registered the birth of an illegitimate son, Louis-Eloi, L. lived in the rue des Fossés, par. St.-Germain l'Auxerrois; in 1713, when his legitimate son, Germain-Eloi, was born, in the rue du Hazard, par. St.-Roch (Bibl. Nat., Fich. Laborde 12137). He was apparently not related to the ornamental stuccoer, Henri Legrand (died 1673), who worked for the King from 1662–72. He had a brother, Jacques, who sometimes collaborated with him (nos. 10a, c; 12; 17a). He was still alive in 1719.
Bibliogr.: Herluison, p. 233; Bibliothèque Nationale, Ms., Pièces originales 1682; Arch. Nat., Y 272, fol. 104; Rambaud, I, 462.

1
Bas-relief in the Apartment of the Prince de Conti at Saint-Germain-en-Laye

1680
Payment 55 L. (*Comptes*, I, 1255). Destroyed.

2
Work at the Aile du Midi, Versailles

1683
Payment 332 L. (*Comptes*, II, 309). Not ident. or disapp.

3
Work on the Colonnade

1684–86 Marble
a. Four capitals
Payment 904 L. (*Comptes*, II, 442, 993).
b. Two pedestals for a bassin
Payment 800 L. (*Comptes*, II, 993, 1179). cf. Cornu, no. 17b(*).
c. A bassin
Payment 630 L. (*Comptes*, II, 993, 1179; III, 100).
d. Four pieces of guilloche
Payment 640 L. (*Comptes*, II, 993).

VERSAILLES, PARK

4
Work at the Convent of the Récollets, Versailles

1684–90
Payment 9030 L., incl. also other work (*Comptes*, IV, 8, 63). cf. Le Conte no. 27. Not ident. or disapp.

5
Carving on a Door of the Orangerie, Versailles

1685
Acc. to the mémoire of 26 May 1686 the fee was fixed at 363 L. 10 s. (Arch. Nat., O^{1} 1790^{87}). Payment on account of 100 L. in 1685 and final payment in 1696 (*Comptes*, II, 619; IV, 63). The door is on the west side of the Orangerie.

VERSAILLES, ORANGERIE

6
Work in the King's Petit Appartement at Versailles

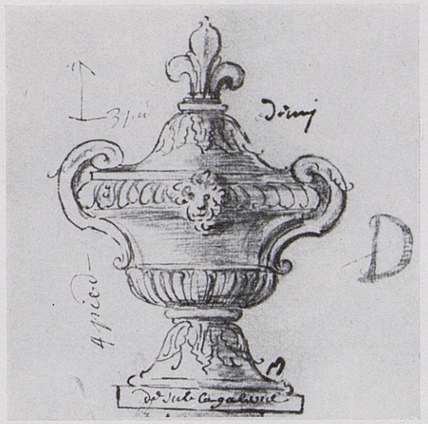
1685–93
a. *Sculpture in wood in a Cabinet* 1685–86
Acc. to the mém. of 12 May 1686 (Arch. Nat., O 1790^{87}), the fee was fixed at 1040 L., of which L. rec. 900 L. (*Comptes*, II, 619).
b. *Doors of the King's Antichamber* 1686
Payment 200 L. (*Comptes*, II, 890).
c. *Wooden consoles in the Cabinet du Conseil* 1690
Payment 1265 L. to Legrand, Briquet and Belan (*Comptes*, II, 397).
d. *Four picture-frames in the King's Petite Galerie* 1692
Payment 93 L. (*Comptes*, III, 679).
e. 36 *culs-de-lampe* 1692
For the Grand Cabinet before the Salon Ovale. Payment 520 L. to Legrand, Briquet, Taupin, Belan, Goupil, Chauveau (no. 6), Hulot (no. 2) and Armand (*Comptes*, III, 825).
f. *Five scabellons for the Salon Ovale* 1693
To support small bronze groups: Boreas and Orithya, Pluto and Proserpina, Jupiter, Juno and the equestrian statuette of Louis XIV after the one in the Place Louis-le-Grand. Payment 926 L. to Briquet, Mazeline, Legrand and Charmeton (*Comptes*, III, 825).
Destroyed.

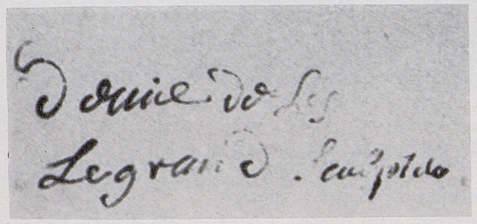
7
Tabernacle for Notre-Dame de Versailles

1686 Wood
In collab. with Le Conte (no. 33). Payment 897 L. (Mém., Arch. Nat., O^{1} 1827^{1}). First payment to Legrand alone 150 L. (*Comptes*, II, 904). Replaced in 1875.

8
Work in the Church of Saint-Cyr

1686 Wood
a. *On the High Altar*
Payment 1900 L. to Briquet and L. and a supplement in 1695 of 6155 L. (*Comptes*, II, 904; III, 1083).





10c

b. *On the organ-case*
Payment 300 L. on acc. to the same sculptors; the rest in a final payment in 1695 (*Comptes*, II, 904; III, 1083). Destroyed.

9
Friezes on the sopraportes of the Cabinet de la Princesse de Conti, Versailles

1687 Wood
Payment 200 L. (*Comptes*, II, 1115). Destroyed.

10
Work at the Grand Trianon

1687–92
a. Ionic capitals 1687–88 Marble
Payment 102 L. for 4 pilasters and 2 corner capitals (*Comptes*, II, 1179; III, 98). cf. André no. 11(*).

VERSAILLES, GRAND TRIANON

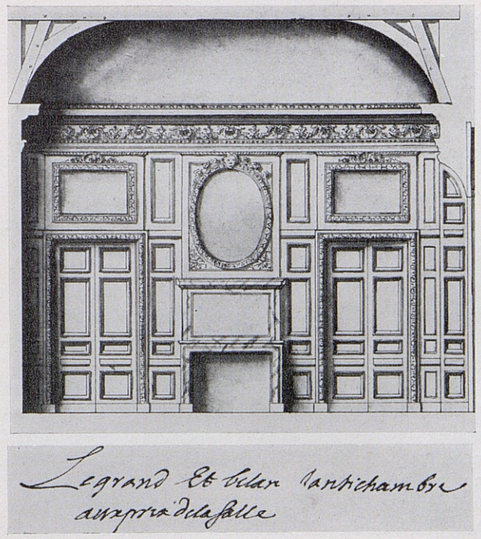
b. *Wood carving for the apartments* 1687–89
Payment 5582 L. without specifying the location (*Comptes*, II, 1179; III, 100, 291). Not ident. or disapp.
c. *14 cassolettes and 15 baskets* Lead and stone
Placed on the roof of the Trianon. Payment for the 12 "tripods in the form of cassolettes with rams' heads" was 1080 L. (*Comptes*, III, 36), to which were added two others of a different type (Drawings G and D in Bibl. Nat. Est., Coll. de Cotte, Va 78g, 2*). L. carved 15 baskets in stone and lead, similar to the 15 by N. Coustou (no. 7e) and Joly (no. 5e), payment 4000 L. (*Comptes*, III, 36; IV, 248). Destroyed.



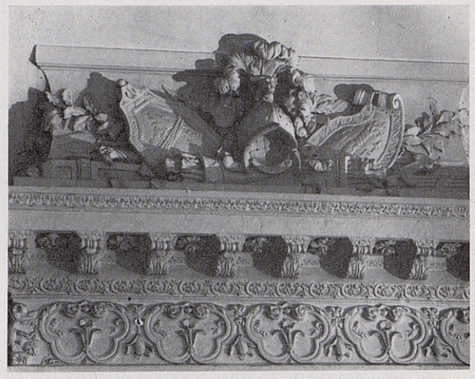
10c

d. Sculpture in the apartment in the Left Wing 1691–92.
From 1691, Louis XIV created his new apartment in the left wing. L. and Belan worked: (1) in the King's antichamber, where they carved panelling, payment 400 L. (*Comptes*, III, 525). A drawing* with the names of L. and Belan (Arch. Nat., O^{1} 1884^{41}) shows this decor. before its transformation in 1700. cf. Hardy no. 30 and Jouvenet no. 72. (2) in the King's chamber, payment 619 L. (*Comptes*, III, 679). Chauveau (no. 2 and Appendix p. 426) also worked there, with Lalande. (3) in the Salle des Seigneurs, where, together with Goupil and Taupin, they carved the panelling and a large trophy of war* surmounting the arms of France in high relief above the mantelpiece. cf. M. Magnien, 'Le Trianon de marbre pendant le règne de Louis XIV', *Revue Hist. de Vers.*, 1908, p. 12–15.

VERSAILLES, GRAND TRIANON



10d



10d

11
Work for the Marquis de Tilladet

1688
Acc. to L.'s mémoire attached to the receipt of 25 April 1690 (Min. Centr. Arch. Nat., Et. IV, 343, publ. in Rambaud, I, p. 462), L. did:

a. *A table support*, composed of four sheathed feet in the shape of consoles with palmettes, festoons, Greek borders etc . . . in wood.

b. *Two guéridons* decorated with foliage, consoles, shells and festoons. H: 140.

c. *Three picture-frames*

d. *A crucifix*

Several instalms. towards a total payment of 417 L. Not ident. or disapp.

12
Cornice in the Aile du Nord, Versailles

1688 Stucco
Payment 6487 L. to L., Van Clève and Ph. Magnier (*Comptes*, III, 1140). Not ident. or disapp.

13
Work in the Aile du Midi, Versailles

1688–89 Wood
Payment 2600 L., then 876 L. (*Comptes*, III, 56; IV, 612). Not ident. or disapp.

14
Work in the Dauphin's Apartment, Versailles

1688–90 Wood
The former apartment of Monsieur on the ground floor of the south wing of the central building was sumptuously redecorated for the Dauphin. L. carved the panelling of the Petit Cabinet, for which he rec. 300 and 133 L. (*Comptes*, III, 36). In 1690, he rec., together with Briquet and Belan, 600 L. for the balustrade of the Dauphine's room (*Comptes*, III, 397). The decoration no longer exists.

15
Frames for Paintings at Marly

1689–93
For the paintings by Van der Meulen in the Pavillon Royal. For carving these frames, L. rec. 9927 L., Briquet 985 L. and Lalande 995 L. (*Comptes*, III, 291, 571). Destroyed.

16
Carving on the Fireplaces of the Surintendance, Versailles

1691 Wood
Payment to L. and Lalande 295 L. (*Comptes*, III, 535). Probably destroyed.

17
Work on the Dôme des Invalides

1691–93
a. Sculpture on ten transverse ribs 1691
In collab. with other sculptors, incl. François (no. 16b); payments 1500 L., 800 L., 500 L., 700 L., 250 L. (*Comptes*, III, 560, 704, 845; IV, 331, 612).

b. Roses and modillions on the cornices of two circular side chapels 1691–93
Together with Briquet, Chauveau (no. 4a) and Goupil.

PARIS, DOME DES INVALIDES

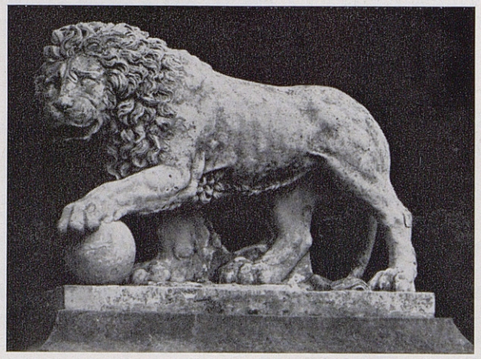
18
Four Consoles for the Château de Choisy

1693
Payment 180 L. to Briquet, L., Belan and Lemaire; after models by Belan (*Comptes*, III, 924). Destroyed.

19–22
WORK AT CHANTILLY

19* 20*
Two Lions

1707 Two statues Vernon stone
Contract 4 Aug. 1707. Placed at the edge of the forest



20



21 22

at the entrance to the Route du Connétable. cf. G. Mâcon, *Les Arts dans la Maison de Condé*, 1903, p. 56.

CHANTILLY, FOREST

21* 22*
Air Fire

1707 Two statues Trossy stone
Contract 4 Aug. 1707, for 350 L. cf. Mâcon, *ibid.* These are rather crude copies of 'Air' by Le Hongre (no. 68) and 'Fire' by Dossier (no. 6); there are variants in the draperies, the gesture of the right hand and the head of the salamander in 'Fire'. Poissant completed the programme with 'Water' and 'Earth'.

CHANTILLY, PARK

23
Work at the House of Mr. Grandhomme, Paris

1713
Estimate and contract 27 April 1713 for 600 L. for work in the house of Mr. Grandhomme, rue d'Argenteuil, par. St.-Roch (Min. Centr. Arch. Nat., Et. LXIX, 312).

a. *Stone cornice on the street-side of the 1st and 2nd floors.*

b. *Wood carving on four mantelpieces in the rooms giving on to the rue d'Argenteuil.*

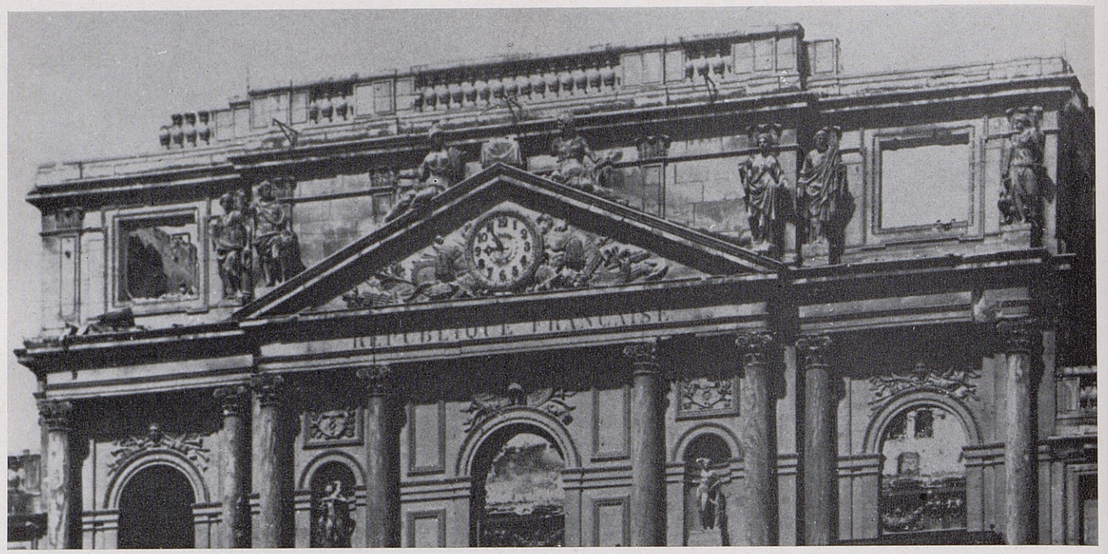
c. *Wood carving on the entrance-gate, rue d'Argenteuil.*
Destroyed.

LEGROS, Pierre I (1629-1714)

Born at Chartres, baptised 27 May 1629. Son of Lubin Legros, haberdasher and grocer at Chartres, later stone merchant in Paris, and of Françoise Conflans. Pupil of Jacques Sarrazin (*Mém. inéd.*, I, 125–6). In 1661 he bought from the marble mason J. Legrue for an unknown commission a block of white Italian marble, (80 × 195 × 70), "propre à faire figure" (contract 18. 6. 1661, Min. Centr. Arch. Nat., Et. XLI, 228). On 3 Sept. 1663, he married Jeanne Marsy, daughter of the sculptor Gaspard Marsy; witness his friend Charles Errard (Min. Centr. Arch. Nat., Et. XLI, 253). In 1666 he moved from the rue des Boucheries, par. St.-Germain-des-Prés, to a house built with the 3500 L. dowry which the Marsy brothers had given to their sister. They had two daughters and a son, Pierre II, born in 1666, who became a sculptor (see below). Jeanne Marsy died on 5 July 1668 (Invent. a.d. 7 Jan. 1669, Min. Centr. Arch. Nat., Et. XLI, 237). Nothing is known about the activities of Pierre I up to Sept. 1663 when he presented himself to the Académie; he was received in 1666 (*P–V*, I, 237, 306). From 1666 onwards he was employed on the royal buildings (Tuileries, St.-Léger), but we know very little about his career until 1669, when he was employed at Versailles. From then on we can follow, year by year, his very productive career almost entirely in the service of the King. Widowed, he married, on 8 Sept. 1669, Marie Lepautre, sister of the sculptor Pierre Lepautre (Min. Centr. Arch. Nat., Et. XCIX, 239), with whom



1



2

he had at least 8 children, among them Jean, a painter (1671–1745) and Simon, musician to the King of Poland and Duke of Saxony (cf. Valuation of the house in the rue St.-Marc, 31 July 1714, Arch. Nat., Z^{1J} 515; Receipt 5 Aug. 1733, Min. Centr. Arch. Nat., Et. XX, 552). In 1702, he became Prof. at the Acad. succeeding N. Jouvenet (*P–V*, III, 346); from then on he no longer worked for the King. His studio was in the Louvre (*NAAF*, 1873, p. 116). In 1706, he still accepted a private commission. He died on 10 May 1714, in Lepautre's house "à l'enseigne La Sireine", rue St.-Marc, where he had been living (*P–V*, IV, p. 181). Between 1674–1713, he rec. each year 150 L., as Officier des Bâtiments du Roi. *Bibliogr.*: Bibl. Nat., Ms. Fichier Laborde, n.a. 12137; Jal, p. 761; Herluison, p. 234–5; T.-B., XXII, 1928, p. 575; Rambaud, I, p. 269; II, p. 323, 478–81. For more detailed inform., see also Min. Centr. Arch. Nat., deeds in Et. X, 371: XXXVI, 319, 323, 336.

1*
Saint Peter

1664–66 Oval Medallion Marble H: 65
Reception piece for the Acad. The sketch was presented on 27 Sept. 1664, the marble on 30 July 1666 (*P–V*, I, 268, 306). St. Peter is shown from the front, half-figure, holding keys in his left hand, the Book of the Epistles in his right. In 1816, the bas-relief was placed in the Church of Notre-Dame de Versailles.

VERSAILLES, CHURCH OF NOTRE-DAME

2
Vigilance, for the Château des Tuileries

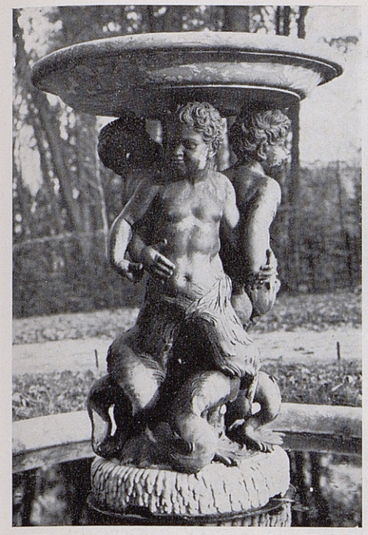
1666 Statue Stone H: ca. 230
Payment 400 L. (*Comptes*, I, 125); cf. La Perdrix, no. 1* for identification and position at the attic of the central building, facing the courtyard (symmetrically with 'Celerity' by G. Marsy). 'Vigilance' was accompanied by a stork and held a lamp (*Mém. inéd.*, p. 327–8). An old photograph* of the façade, taken after the fire in July 1871 (Bibl. Ville de Paris, GP I, 127, cl. Emonts), shows 'Vigilance'; Marsy's statue is missing. Disappeared or destroyed.

3
Work on the Park-gates at Saint-Léger-en-Yvelines

1668 Stone
In collab. with the sculptor Fleury Macrou. Payments 400 L., 300 L. and 200 L. (*Comptes*, I, 199, 261, 337),



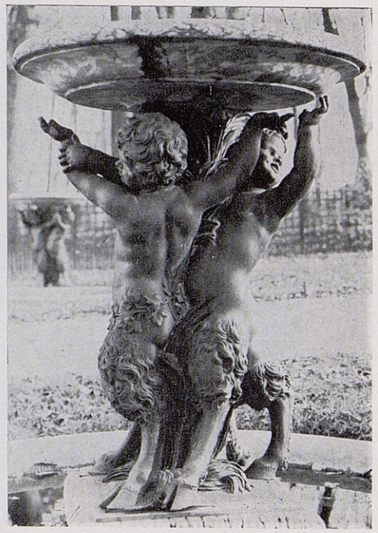
4b



4a



4c



4b

for work done to the pediments of four gateways of the stud farm at St.-Léger. The architect L. Le Vau restored the old hunting lodge of Charles IX and the stud farm in ca. 1667. Totally demolished in 1875; only one ruined gateway remains. Destroyed.

4
Six Groups of Children for the Allée d'Eau, Versailles

1668–70 Gilded lead H: 120
a.* Two groups of three small tritons
b.* Two groups of three small dancers holding grapes
c.* Two groups of three small satyrs
Six of the 14 groups for the Allée d'Eau, called the Marmousets. The idea was supplied by Claude Perrault, the designs by Le Brun. Each group consisted of a small fountain, the same model being repeated on either side, but presenting two different views. There were therefore seven pairs of these little fountains lining the Allée d'Eau. All the old descriptions and invents. attrib. to L. the 1st, 2nd and 6th pairs in the series.
Originally these groups were in gilded lead; they supported bassins or baskets of fruit and shells, all different, carved by Massou, from which spurted water-jets, as shown in the series of engravings by J. Lepautre*. In 1668, two of these groups, rough-hewn, were in L.'s studio (Invent. a.d. of Jeanne Marsy, 15 July 1668, cf. Biogr.). L. rec. 3200 L. and 500 L. (*Comptes*, I, 332, 417). The series was extended round the Demi-lune du Dragon by other small bassins carved in 1678 (Legros no. 27). In 1688, 15 of the 22 groups were put into the gardens at Marly; they are described in the Invent. of the lead sculptures (Arch. Nat., O^{1} 1968) which can be dated to 1709; the bassins which they supported were altered and embellished. The two groups of little tritons were put into the Cabinets du Portique du Levant and du Couchant. The two groups of small dancers decorated a ramp of the staircase near the chapel. One of the groups of small satyrs was re-utilised on a ramp at the side of the Offices. All these lead groups disappeared at the time of the destruction of Marly.

In 1688, Varin, Monnier and Langlois cast 22 bronze groups for Versailles after the lead models, which were sent to Marly; the bowls which they supported were replaced by uniform marble bassins. Engr. of L.'s bronze groups by Thomassin in *Vers.*, pp. 157, 149 and 151.

VERSAILLES, PARK (*Bronze groups; the lead groups no longer exist*)

5
The Maréchal d'Aumont (1601-99)

1668–73 Bust Marble H: 80
Commissioned by the King, payment 1000 L. (*Comptes*, I, 674). In 1668, the bust, already rough-hewn, was in L.'s studio (Invent. a.d. of Jeanne Marsy, 15 July 1668, cf. Biogr.). Antoine d'Aumont, after the victory at Stenay over Condé, was made Maréchal, then received the titles of Duc et Pair in 1665; he died on 11 Jan. 1669. In an undated Invent. of Marbles (Arch. Nat., O^{1} 1968^{2}), the Maréchal is described as "wearing a cuirass, with a cloak draped like a sash from the right shoulder to the left and a cravat around his neck; on a square base". The King comm. this bust, together with four others of the same dimensions, all posthumous portraits, representing Mazarin and the Duc de La Meilleraye (by Lerambert, nos. 8, 19), Condé and Séguier (by Hérard, nos. 2, 3); they were grouped together in the Salle des Antiques at the Louvre from the end of the 17th c. onwards. (cf. Hérard no. 2; Invents. of 1692 by Félibien, Arch. Nat., O^{1} 1977^{A}, p. 13, no. 21; 1 March 1733, O^{1} 1965^{4}, no. 58). There is no trace of the bust of Maréchal d'Aumont after 1733.



6a



6b

6
Sculptures at the Bain des Nymphes

1670 Lead
cf. Legendre no. 23. Several sculptors took part in the decor. of this bassin: apart from Girardon (no. 22) for the main bas-relief, the *Comptes* mention Legendre (no. 23), L. Magnier, P. Legros I and Le Hongre (no. 27). L. rec. 1600 L. (*Comptes*, I, 417). Piganiol, *Vers.-Marly*, 1764, II, 27 mentions also participation of L. His style can be distinguished on the whole of the right side of the Bassin, especially in:

a.* A child walking, a basket with shells on the head
b.* A seated nymph, her elbows resting on an urn, on her head a crown of roses
c.* A child lying on a dolphin
d.* Probably also the last bas-relief of fishes biting each other.

VERSAILLES, PARK

7–12
SCULPTURES ON THE SOUTH FAÇADE OF THE CENTRAL BUILDING, VERSAILLES PALACE

1670

7* **Pomona** **8*** ***Vertumnus*** **9*** **Hesperide** **10** ***Amalthea***

Four Statues St.-Leu stone H: over 200
These were four of the 12 statues at the attic storey on the façade of the central building looking south; their themes were flowers, fruit, music and dance. Those on the west of the façade were attrib. to L. by Piganiol, *Vers.-Marly*, 1724, I, p. 7. But while the titles, Pomona, Vertumnus and one Hesperide, correspond with the statues still in situ, Piganiol describes the fourth statue, now a male figure, as Amalthea (also Félibien des Avaux, *Descr. sommaire du chât. de Vers.*, 1674, p. 296 and Monicart, *Vers. immortalisé*, 1720, p. 402). In spite of some contradictions in the old sources, particularly between Piganiol and the *Mém. inéd.*, I, 375, we accept Legros as the sculptor of these four statues, for which he rec. 300 L., then 1355 L. (*Comptes*, I, 417, 511); these payments included the bas-reliefs of children (no. 11). Each statue was valued at ca. 400 L. Acc. to Brière, *Le chât. de Vers.*, 1909, p. 4, the two male statues were re-made at the end of the 19th c. Pomona, on her head a heavy crown of leaves and flowers, holds in her arms a basket full of fruit; Vertumnus (re-modelled) seems to offer fruit with his right hand; the Hesperide, crowned, holds the golden apples which the dragon behind her tries to snatch. The young man leaning on a



8



7



6c



6d

tree-trunk (re-modelled and resembling Vertumnus) seems to have replaced the nymph Amalthea, who fed Jupiter with goat's milk and, according to Monicart, "tenait la riche corne d'abondance Dont ce grand Dieu lui fit présent". She was therefore also a symbol of abundance, like the three other statues. cf. F. Souchal, 'Vers.', *GBA*, 1972I, p. 81–5.

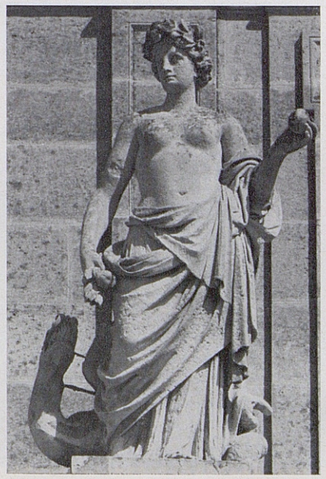
VERSAILLES, PALACE

11
Bas-reliefs of Children for Versailles Palace

1670–71 Stone
Placed below the preceding figures (nos. 7–10) and, acc. to Monicart, representing:

"Des Amours travaillans aux plans, à leur culture,
Qui cueillent de leurs mains avec empressement
Les fruits que la saison leur donne abondamment".

Payment together with the statues, nos. 7–10. The reliefs disappeared during Hardouin-Mansart's modifications. Destroyed.



9

12
Trophies for Versailles Palace

1670–71 Stone
The 24 trophies of arms crowning the three façades of the central building were done by L., Houzeau (no. 30), G. Marsy, Massou and Le Hongre (no. 28), who rec. 14,600 L. (*Comptes*, I, 418, 513; *NAAF*, 1876, p. 47). Replaced by copies. Destroyed.

13(*)
Cornice and Trophies in the Salle des Gardes de la Reine

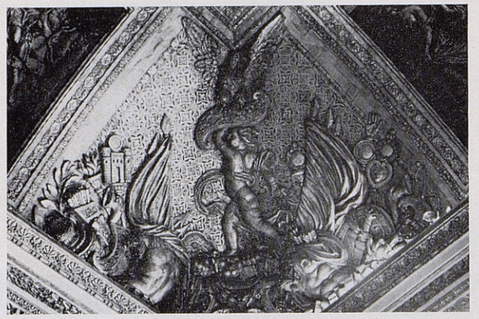
1671–73 Stucco
L. and Massou seem to have carved most, if not all, of the stucco-work in this room, which, in 1671, was the Salle des Gardes de la Reine, before it became, in 1674, the Antichambre de la Reine (Room 117 of the Palace). This explains the warlike character of the motifs on the cornice and in the four corners* of the ceiling, each of which is decor. with a nude child treading on weapons, flags, cuirasses and holding above its head a shield surmounted by an eagle with outstretched wings. L. and Massou rec. 13,255 L. (*Comptes*, I, 511, 615), incl. work in the Queen's Antichambre (no. 14).

VERSAILLES, PALACE

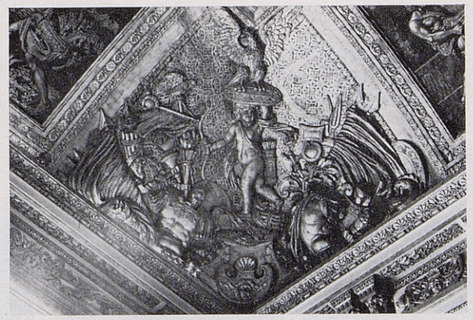
14(*)
Work in the Antichambre de la Reine

1671–73 Stucco
Payment to L. and Massou at the same time as for no. 13. The stuccos are still in the corners of the ceiling, painted by Michel Corneille with allegorical figures repr. Vigilance, the Academy, Commerce and Diligence: on the border of the cornice, four groups of three small cupids* illustrating these allegories. In 1683, L. and Massou continued with the decoration of this room, which had in the meantime become the Grand Cabinet de la Reine (Room 116 in the Palace). cf. no. 40.

VERSAILLES, PALACE



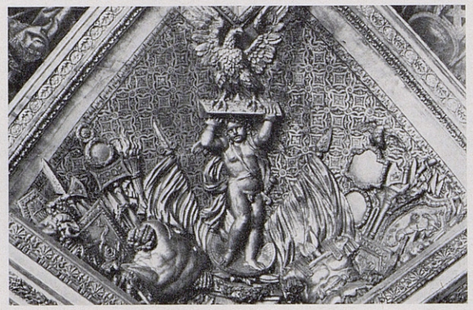
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13



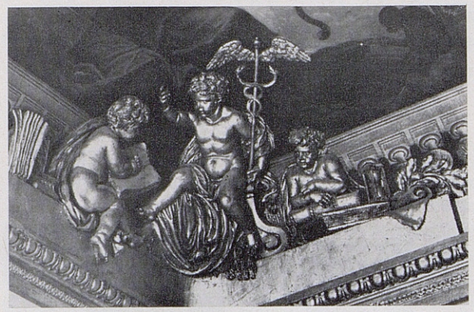
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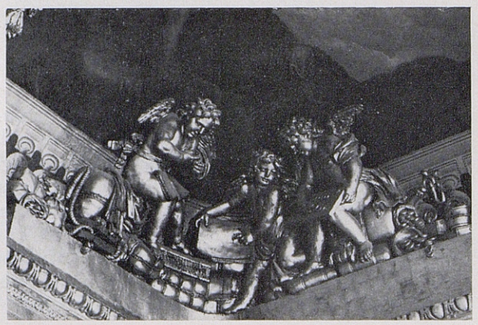
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14



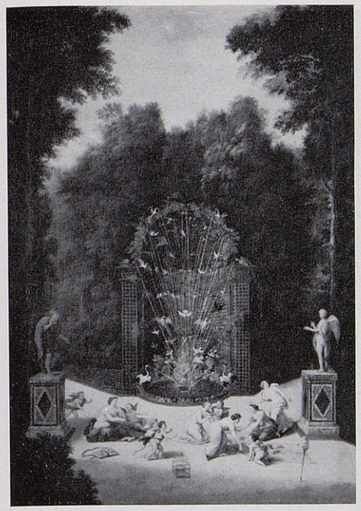
14



14



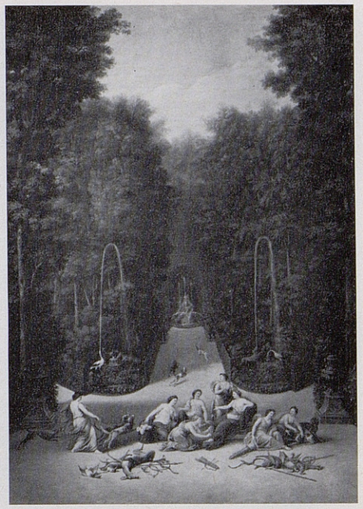
14



16a



16a



16c

15
Ornaments on the Roof of Trianon de Porcelaine

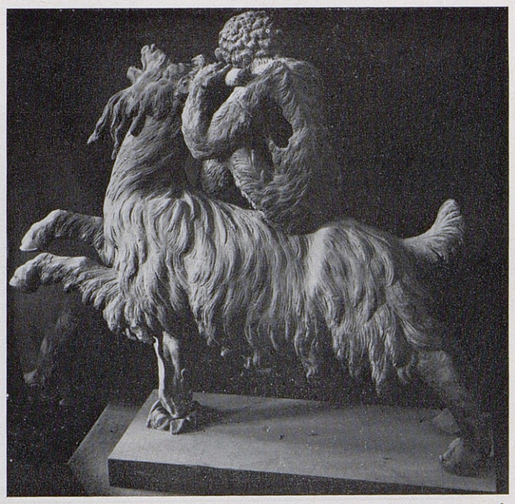
1672–74 Gilded lead
For the ornaments on the roofs, cf. Houzeau no. 38 and Le Hongre no. 39b*. L. rec. a payment of 1248 L. (*Comptes*, I, 635, 774). Destroyed in 1687.

16
Aesop and Animals, for the Labyrinthe, Versailles

1672–76 Lead
cf. J. Wilhelm, 'Le Labyrinthe de Vers.', *B. Mus. Fr.*, 1936, p. 44–63; S. Hoog, 'Du nouveau sur le Labyrinthe de Vers.', Colloque sur l'animal de Lascaux à Picasso, Paris, 1976 (unpublished). L. rec. on account 1000 L., 3300 L., 600 L., 350 L., for these figures and ornaments for the Labyrinthe and a final payment of 900 L. for the figure of Aesop (*Comptes*, I, 616, 695, 761, 902).
a.* Aesop Statue H: 148
The entrance gate was flanked by two small lead statues on pedestals: a Cupid by Tuby, unwinding the guiding thread, and L.'s dwarf buffoon, Aesop, the author of the 39 fables represented in the bosquet of the Labyrinthe. The statue of Aesop is now in Versailles



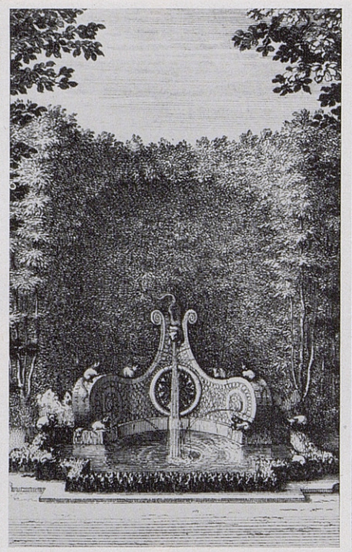
16c



16c



16e



16b



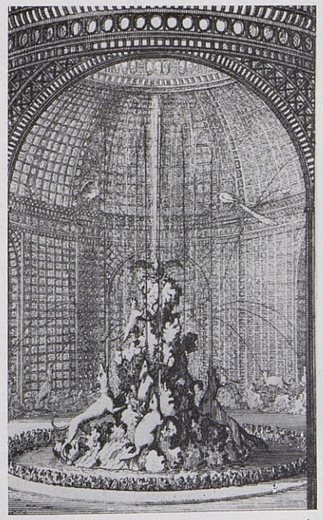
16d

Museum (MV 7930). The entrance to the Labyrinthe was painted by Cotelle* (MV 730). A plan of the Labyrinthe in the Coll. Tessin, Nat. Museum, Stockholm, has a handwritten list of the sculptors of 36 of the fountains. This allows us to attrib. to L. the sculptures illustr. the following fables:

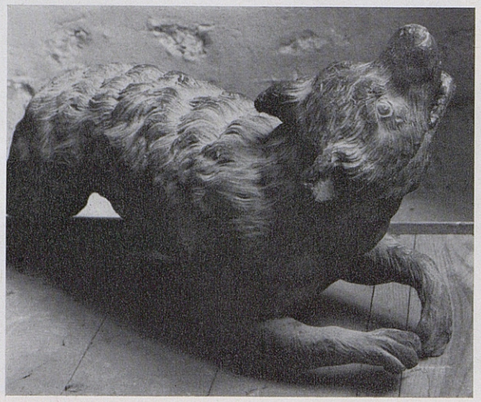
b. *The hanging cat and the rats*: Fable no. V. Engr. by S. Leclerc*.

c. *The Contest of the Animals*: Fable no. XII. Engr. by S. Leclerc*. In collab. with Massou.

Still extant are: (1) Two billygoats, each carrying a monkey*, which framed the entrance (visible in Cotelle's painting* repr. the Labyrinthe, MV 731); they are now in the Museum at Versailles, MV 7926/7.



16c



16c

(2) Perhaps a dog* and some wolves (damaged), also in the Museum at Versailles.

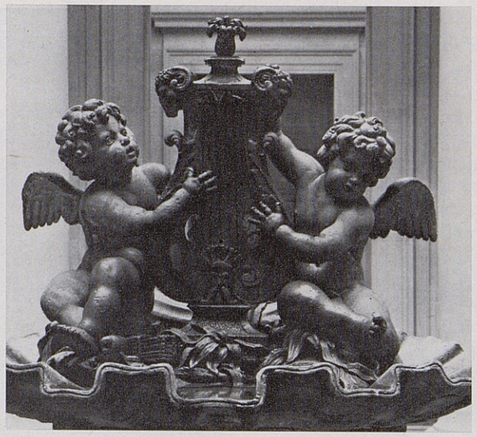
d. *The Rat, the Frog and the Kite*: Fable no. XIX. Engr. by S. Leclerc*.

e. *The Monkey pulling chestnuts out of the fire and the Cat*: Fable no. XXVII. Engr. by S. Leclerc*.

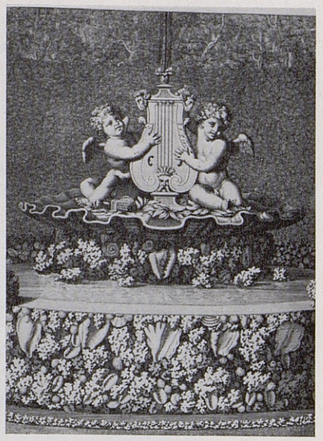
Destroyed, except for Aesop and some animals in the Museum, Versailles.



17a



17b



17b

17
Two Fountains for the Théâtre d'Eau, Versailles

1673–74 Gilded lead

L. rec. several payments on acc. towards a total of 6870 L. for two fountains (*Comptes*, I, 616, 621, 635, 696, 761). For the Théâtre d'Eau, see Desjardins no. 22; Piganiol, *Vers.-Marly*, 1764, II, 186. The sculptural decor. of the Théâtre d'Eau had been designed by Le Brun. L.'s fountains, engr. by J. Le Pautre*, repr.:

a. *The child Jupiter riding an eagle*

For the end of one of the Allées de Cascade. The child Jupiter, crowned and brandishing a thunderbolt, rides an eagle with wings outstretched, which stands on a half-sphere, holding in its claws a sceptre and a crown, attribs. of Jupiter's power.

Whereabouts unknown.

b.* Two Cupids holding a lyre 109 × 150

For the Théâtre d'Eau itself. Drawing in the Cab. dessins, Louvre (30162). cf. Seymour, 'Vers. Fountains', *GBA*, 1942², p. 45–6.

WASHINGTON, NATIONAL GALLERY OF ART, MELLON COLL.

18
Six Masks, Six Consoles, on the Buffets of the Bosquet du Marais, Versailles

1673–74 Lead

cf. Houzeau no. 40*. L. rec. 800 L. (*Comptes*, I, 696, 761). Destroyed.

19
Masks

1674 Stone

L. and Massou rec. 210 L., for 6 or 7 masks on the keystones of the ground-floor windows of the central building (*Comptes*, I, 761). L.'s masks are probably those on the west end of the south façade, while Massou's are on the side facing the Parterre d'Eau. Some of these masks have been reworked.

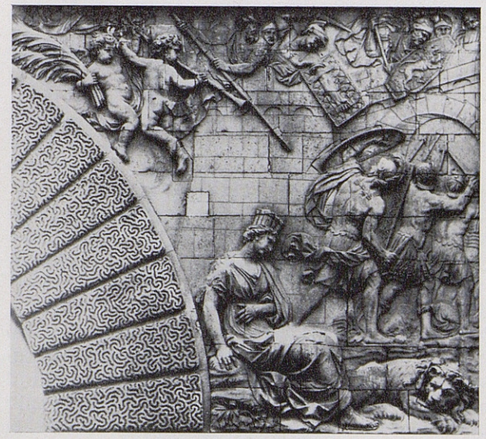
VERSAILLES, PALACE

20*
The Conquest of Limburg

1675–77 Bas-relief Stone

One of four bas-reliefs on the Triumphal Arch at the Porte St.-Martin, Paris, carved by L., Desjardins (no. 26 and App. p. 431), Le Hongre (no. 48) and G. Marsy. Like the others, L. rec. 1200 L. for his bas-relief, on the right of the side facing the faubourg (Arch. Nat., KK 494, fol. 114v°). The bas-relief repr. the conquest on 21 June 1675 of the town of Limburg, in the Spanish-Netherlands, by the Duc d'Enghien. A crowned woman, personifying the vanquished town, sits in the foreground in an attitude of grief, the Spanish lion crouching at her feet; in the background, soldiers in Roman dress, attacking the town-gate, while the besieged try to repulse them; on the left, a small genie brandishing a palm-branch, another blowing a victory trumpet.

PARIS, PORTE ST.-MARTIN



20

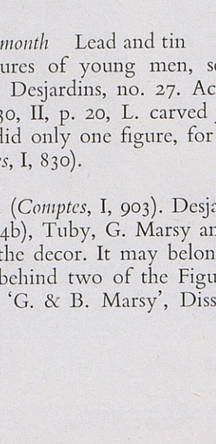
21
Work at the Salon Octogone of the Appartement des Bains, Versailles

1675–76
a. *Figure of a month* Lead and tin
One of 12 figures of young men, seated, holding cornucopias. cf. Desjardins, no. 27. Acc. to Piganiol, *Vers.-Marly*, 1730, II, p. 20, L. carved June and July, but in fact he did only one figure, for which he rec. 1350 L. (*Comptes*, I, 830).
b. *Ornaments*
Payment 500 L. (*Comptes*, I, 903). Desjardins (no. 27), Houzeau (no. 44b), Tuby, G. Marsy and Massou also contributed to the decor. It may belong to the ornamental setting behind two of the Figures of Months (cf. Th. Hedin, 'G. & B. Marsy', Dissertation, 1977, Chicago).
Destroyed.

22*
Water

1675–81 Statue Marble H: 200 Signed on the plinth on the right: P. Le Gros.
One of the four Elements, forming part of Le Brun's Grande Commande of 1674. L. rec. payments on acc. between 1675–80 and the final payment in 1694 (*Comptes*, I, 830, 902, 963, 1049, 1159, 1286; III, 950, 1006). This work was valued at 5000 L. in 1692 (Arch. Nat., O^{1} 1964^{4}). 'Water' was placed at the Cabinet du Point du Jour. L. followed fairly closely the iconography suggested by Le Brun's drawing* (RF 29793) in repr. this allegorical figure as a young woman stepping from the back of a dolphin, holding in one hand a reversed urn and in the other her drapery; but in the marble, unlike the drawing, she lifts up her dreaming face; her full and well-formed body is nude to the waist, her hair is crowned with rushes. Descr. in the 1707 Invent., Arch. Nat., O^{1} 1976^{A}, p. 293. Engr. by Thomassin, *Vers.*, p. 97. Drawing in Bibl. Nat. Est., Fb 25, p. 45.

VERSAILLES, PARK



22



22

23
Four Busts

ca. 1676 Marble
L. rec. 700 L. "for four busts that he had delivered" and Massou 525 L. for three busts (*Comptes*, I, 993), which would make the payment for each bust 175 L., a small sum, seeing that L. rec. 1000 L. for the bust of Maréchal d'Aumont. Perhaps these belonged to a series of decorative busts intended for a façade or a bosquet. Not ident. or disapp.

24
Sculptures on the Pediment of the old Chapel of Versailles Palace

1676–77 Stone
The chapel faced the Parterre du Midi. It was decorated by a large semi-circular pediment carved by L. and Le Hongre (no. 52), who together rec. 1500 L. (*Comptes*, I, 903, 963). Below, three religious bas-reliefs carved by Lespingola (no. 4). In 1682, this chapel was completely transformed by Hardouin-Mansart to make way for the Queen's Apartment (the present Salle des Gardes de la Reine). cf. A. Marie, *Naissance de Vers.*, II, p. 256, 262. Destroyed.

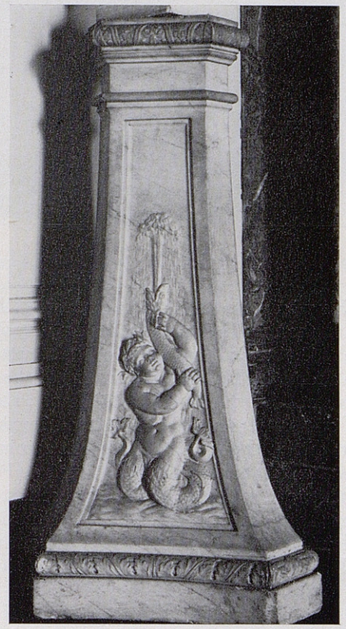
25
Work at the Château de Clagny

1676–82
L. together with other sculptors rec. 650 L. and, together with Massou, 340 L. for unspecified ornaments (*Comptes*, I, 918, 983; II, 160). The château has been destroyed.



26e

Fontaines de la Victoire et de la Gloire, and seven pedestals(*) with shells and sun-heads (H: 116), now in the Museum at Versailles, cf. Pradel, 'Docs. nouveaux sur le parc de Vers.', *BSHAF*, 1936, p. 190–3. Two similar pedestals in the Vieille Ecole de Médecine (cf. P. Verlet, 'Objets prestigieux retrouvés', *Revue de l'art*, 1976, no. 34, p. 61.
Destroyed, except for two scabellons and eight pedestals in Versailles Museum.



26e

26
Work at the Bosquet de l'Arc de Triomphe, Versailles Park

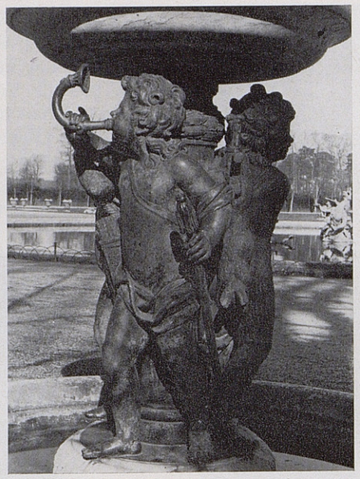
1677–83 Lead, tin and marble
In collab. with Massou. Payments:
a. 6300 L. for models in 1677.
b. 1859 L., 9900 L., 4200 L., 2500 L., 2560 L. for ornaments on the fountains in 1679–81.
c. 1200 L. for work in marble and metal on the pyramids.
d. 2500 L. for the guéridons and pedestals on the fountain of the Arc de Triomphe in 1681.
e. 2500 L. and 1800 L. for the guéridons and pedestals of the Fontaines de la Victoire et de la Gloire in 1681 (*Comptes*, I, 963, 1048, 1158, 1165, 1286; II, 25, 57, 164, 190, 311: *NAAF*, 1876, p. 59). Contract with L. and Massou on 22 Aug. and 8 Sept. 1680, amounting to 4000 L. for work on two bassins at the corners of the pedestals at the Fontaine de l'Arc de Triomphe (Arch. Nat., O^{1} 1790). For the drawings of the fountains and ornaments, cf. Blanchard no. 10*. The fountains were destroyed in 1793. What remains are: the two scabellons(*) (H: 114) with bas-reliefs of tritons from the

27
Groups of Children for the Demi-lune du Dragon

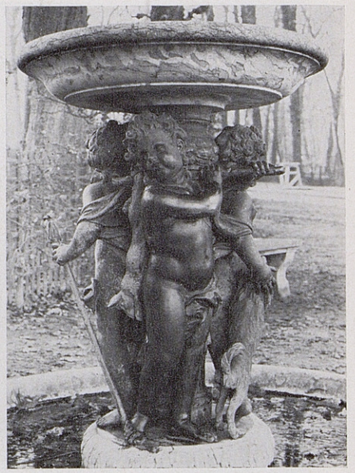
1678–80 Lead H: 120
In 1678, the series of 'Marmousets' in the Allée d'Eau (cf. no. 4) was continued with four other groups of children in pairs supporting fountains in the Demi-lune du Dragon. These groups repr.:
1.* Three small hunters: one sounding a horn and holding a pike; another caressing a dog and holding a bow; the third carrying a hare on a stick over his shoulder.
2. Three small anglers: a young girl holding a fish in her arms; a little boy putting his finger in the fish's mouth; another young girl carrying a fish over her shoulder.
3.(*) Three children admiring the fall of the water.
4.(*) Three small girls: one holding a bird, another one putting her finger in the mouth of one of the three masks on the central pier.
In the same way as the 14 groups in the Allée d'Eau, these groups became models for similar new groups cast in bronze by Varin, Langlois and Monnier which remained in the same place at Versailles; some of the



27[1]



27[1]



27[1]

lead bassins were trsf. to the park at Marly; they are described in the 1709 Invent. of lead sculptures in Arch. Nat., O[1] 1968. One of the groups of little hunters was placed on a ramp next to the Offices; one of the groups of anglers stood on the ramp of the chapel; the other group of anglers was in the Cabinet du Portique du Couchant; one of the groups of children admiring the water was also placed in one of the Cabinets du Portique du Couchant; one of the groups of small girls stood on a ramp of the staircase at the bottom of the Rivière, on the side of the Offices (in this group, one of the small girls held a crab and not a bird, as in the original bronze group). Some of the groups appear in the water-colours of the park at Marly, Arch. Nat., O[1] 1472. A sketch of group no. 2, which went to Marly, is in the Coll. de Cotte, Bibl. Nat. Est., Fb 26, p. 98.

The attribution of these eight groups is difficult, as the sources are contradictory. In the 'Estat Général des Ouvrages de Sculptures . . . de Vers.' of 1 Jan. 1694, Arch. Nat., O[1] 1790[1] and Mme. Jourdain, 'Remarques hist. . . .', 1695, groups 1 and 2 are attrib. to Buirette; 3 and 4 to Mazière.

Piganiol, *Vers.-Marly*, 1701, p. 181, gives 1 and 2 to Mazeline, 3 to Buirette, 4 to Lerambert.

The 1707 Invent. of bronzes, Arch. Nat., O[1] 1976[A], p. 808–11, gives 1 and 2 to Mazeline, 3 and 4 to Buirette.

Thomassin, *Vers.*, p. 147–8, 154–5 attribs. 1, 3 and 4 to Massou and 2 to Legros.

The name of Buirette recurs constantly, although nothing in the *Comptes* justifies this attribution. Was he commissioned but never executed the work? Was there a confusion with the group in the Parterre d'Eau? Mazière rec. no payments for these groups either, while L. and Massou together rec. 8400 L. in several instalms. (*Comptes*, I, 1048, 1159, 1286; II, 92) and Mazeline rec. 3800 L. A certain similarity of treatment is noticeable in groups 1, 3 and 4, which therefore might be attrib. to Legros and Massou in association, Legros' style being predominant in group 1 (the small hunters). Group 2 (the small anglers) would have to be given to Mazeline, in agreement with Piganiol's attrib.



27[3]



27[4]



27[4]



29

VERSAILLES, PARK (*Bronze groups, the lead groups no longer exist*)

28
Sculptures in the Bosquet de la Renommée, Versailles Park

1678–81 Plaster
In collab. with Drouilly (no. 10), Buyster, Massou, Jouvenet (no. 14*), Mazeline, who rec. 120 L., each (*Comptes*, I, 1283). The same sculptors, joined by Regnaudin, rec. an additional payment of 150 L. each, and L. two payments of 150 L. for two plaster statues placed in the same bosquet (*Comptes*, I, 1048; II, 20). The sculptured decor. of this bosquet was altered in 1686, when the bosquet was rearranged to receive the groups of the Bains d'Apollon; cf. Nolhac, 'Les bosquets de Vers.', *GBA*, 1899[2], p. 270. On the decoration of this bosquet, cf. Flamen, no. 13*. Destroyed.

29 **30***
Europe **Generosity**

1679 Two statues Stone H: ca. 250
L.'s participation in two of the 18 seated statues for the balustrade of the Cour de Marbre: 'Generosity' on the left wing, 'Europe' on the right, is confirmed by Combes, *Explic. hist.*, 1686, p. 6 and Piganiol, *Vers.-Marly*, 1701, p. 16. The *Comptes* are not clear on this subject. The payments in 1681 of 300 L. to 'Legros for his works' and of 900 L. 'to Legros and Massou, *idem*.' must concern these two statues and that of 'Asia' by Massou (*Comptes*, II, 11). For each statue, payment was



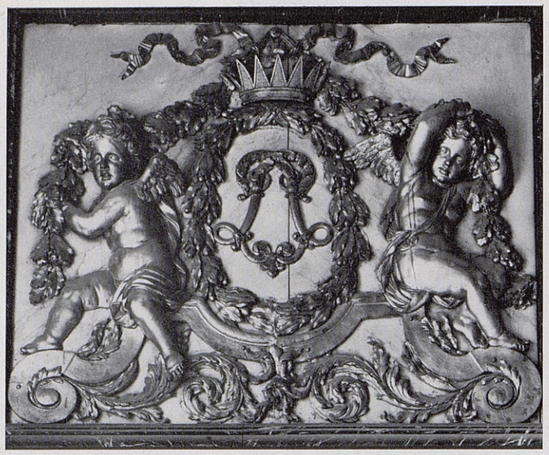
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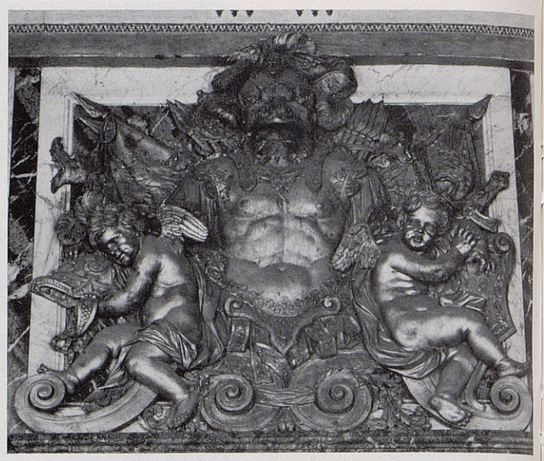
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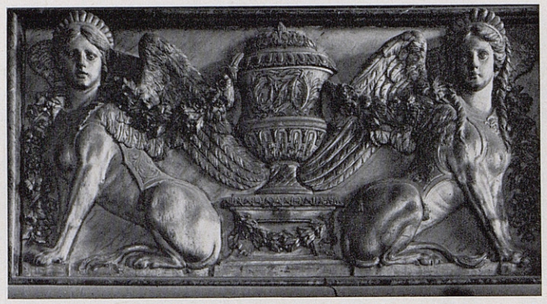
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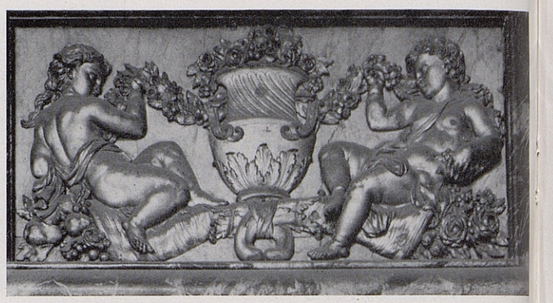
31b



32b



33[1]



33[2]

about 200 L. For the figure of 'Generosity', L. followed the traditional iconography defined by Ripa: a young and beautiful seated woman, majestic and in a rich dress, symbol of the nobility of her character; she distributes coins from a cornucopia, and leans on the head of a lion, the animal noted for its "courage désintéressé". The statue was restored* in 1866 by the sculptor Jacquemond, who reworked part of the face, the ear-ring, the nose, the hair, parts of the drapery, the vase and the lion's tail (Arch. Nat., F[21] 1800).

What still exists of 'Europe', sitting beside Massou's 'Asia', is only a mediocre copy of the lost original, but a plaster moulding*, probably taken for the purpose of producing the copy, is preserved; it shows the beauty and charm of the original, totally absent from the copy. 'Europe' is repr. as a helmeted Minerva, firmly holding a sceptre, symbol of her domination over the world both by force of arms and by intelligence.

VERSAILLES, PALACE

31
Work in the Grand Salon de la Reine

1679–80 Bas-relief Stucco and gilded metal
L. and Massou did in collab:

a. New stucco decorations on the cornice, for which they rec. payment of 1000 L., 300 L., 600 L. (*Comptes*, I, 1159, 1286). This decor. consisted of alternating pedoncles and cyphers of the King, surrounded by acanthus leaves.

b.(*) Six sopraportes in metal, payment 2100 L. (*Comptes*, I, 1286). This room has become the Salle des Gardes de la Reine (room 118 in the palace). One can still see the cornices, as well as the sopraportes, each showing two children seated on volutes and holding garlands on either side of the King's cypher, surmounted by a crown and a helmet.

VERSAILLES, PALACE

32
Work in the Grande Galerie

1680–82

a. Trophies framed by two children Bas-reliefs Stucco
L. and Massou together rec. 2500 L., then L. alone 400 L. and Massou 800 L. for one of the trophies above the cornice of the Grande Galerie (*Comptes*, I, 1286). Other sculptors, for example Coyzevox (no. 15*), did part of this work.

b.(*) Trophies framed by two children
1682 Rectangular bas-reliefs Metal
Above the four niches in the Grande Galerie. After models by Girardon. Coyzevox (no. 15), Massou and

others also worked there. L. rec. 800 L. for his part in the work (*Comptes*, I, 138, 181).

VERSAILLES, PALACE

33
Sopraportes on the Escalier de la Reine

1681–82 Bas-relief Gilded metal
Exec. by L. and Massou for 2400 L., *Comptes*, II, 12, 158. Above the doors of the landing and the corridor there are: (1) Six bas-reliefs with sphinxes(*) back to back on either side of a vase. (2) Four bas-reliefs with children(*) holding garlands; they sit in various attitudes on either side of a vase or of the King's cypher.

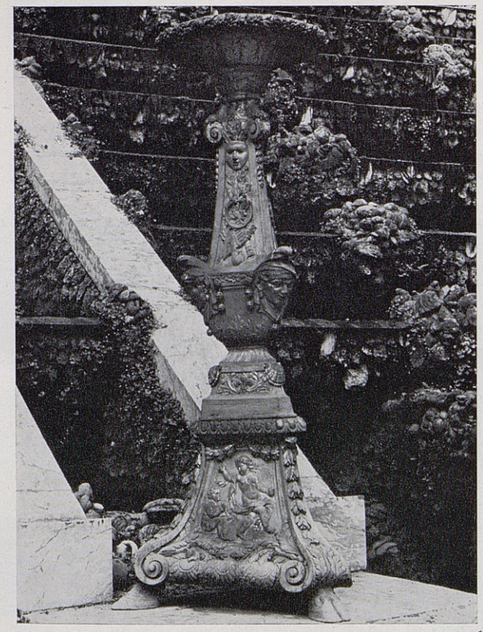
VERSAILLES, PALACE

34
Work in the Appartement of Madame at Versailles

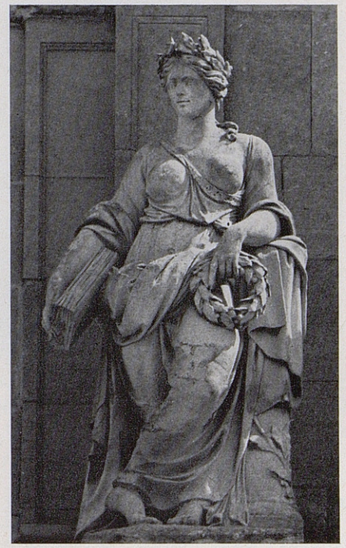
1682
In 1682, Monsieur and Madame were given a new apartment on the first floor of the South Wing, leaving their former apartment in the central building to the Dauphin. L. and Massou rec. 3486 L. for unspecified work (*Comptes*, II, 172). Nothing remains of the inner decor. of the South Wing. Destroyed.

35*
Calliope (?)

1682 Stone H: over 200
L. rec. 300 L. for one of the 32 statues on the South Wing, at the attic storey, then 460 L. in "final payment



36



35

for these works done at the Grande Aile" (*Comptes*, I, 137, 169). The subject of the statue is not indicated. One is tempted to recognise L.'s style in the figure of Calliope, next to the 'Raison d'Etat' by Arcis (no. 39). Crowned with laurels, she is leaning on a column, holding in one hand a book, in the other a laurel wreath. This statue, well made, rounded in form and easy in attitude, could well be by Legros.

VERSAILLES, PALACE

36(*)
Four Large Torchères for the Salle de Bal

1682–83 Gilded metal
Houzeau (no. 56) had provided small models for the torchères. They were exec. by L. and Massou. Payment 289 L. for the full-size models of the torchères and vases for the Salle de Bal (*Comptes*, II, 163); then 2300 L. and 1800 L. for the four large torchères at the foot of the Cascades, *Comptes*, II, 140, 311 (The last payment incl. work for the Arc de Triomphe).

These torchères, which carried sconces, have ornaments: on the upper part, masks and musical trophies, shells and fleurs-de-lis; on the lower part, bas-reliefs of children and garlanded medallions. On the decoration of the Salle de Bal, see Jouvenet no. 25.

VERSAILLES, PARK



37

37*
The Healing of the Man born Blind

1682–83 Four figures Stone Av. H: 95
Christ is smearing mud on the closed eyes of the blind young man, who, seated on a rock and leaning on his staff, lifts up his face to Christ; Peter and another disciple seem to be discussing the miracle. The relief is in a niche of the choir enclosure at Chartres Cathedral, near Dedieu's 'Woman taken in Adultery' (no. 23). It was placed in position on 5 June 1683, cf. F. de Mély, 'La cathédrale de Chartres', *RSBAD*, 1890, p. 523 and M. Jusselin, 'Le tour du choeur de la cathédrale de Chartres', *Mém. de la Soc. archéol. d'Eure-et-Loir*, XXI, 1957–61.

CHARTRES, CATHEDRAL OF NOTRE-DAME

38
Work for the Bassin sous le Dragon (later de Neptune)

1682–84
a. A vase, two shells, two masks Lead
Payment 300 L., then 600 L. and the balance in 1694, together with other work (*Comptes*, II, 140, 278; III, 950, 1006). cf. Carlier no. 3(*).

VERSAILLES, PARK

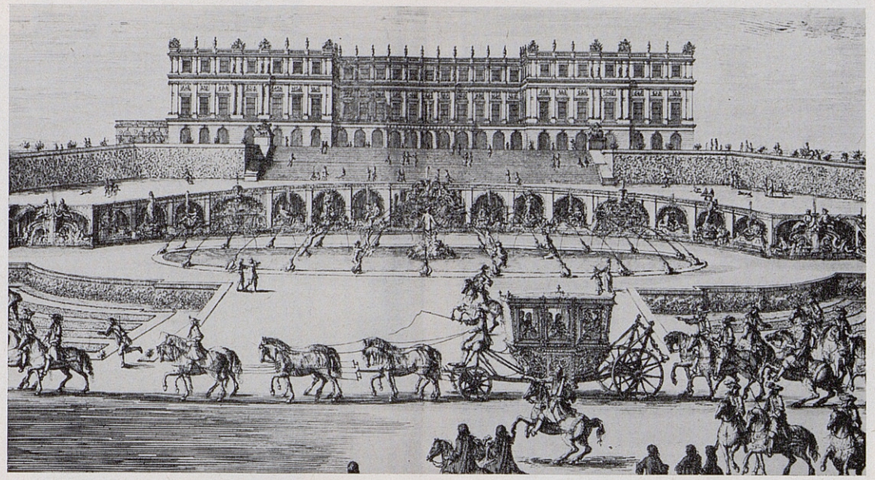
b. *Full-size model*
Payment 200 L. to Massou and L., then 300 L. to L. alone (*Comptes*, II, 278, 478). For a decoration intended for the retaining wall of the bassin; several other sculptors took part, but the project was never carried out. cf. Hardy no. 7.

39
Work at the Château de Marly

1682–87
a. *Work in the interior of the château* 1682
Acc. to the "Etat général de ce que chacun des ouvrages de Marly a coûté entre 1683 et 1699" (Arch. Nat., O^{I} 1490), the sum of 4771 L. was paid to L. and Massou for stucco work done in the château in 1682; acc. to the *Comptes*, II, 232; III, 949, 1005, the two in fact rec. 450 L., 1600 L., 1950 L. in 1682 and an additional payment of 4171 L. in 1694 towards a total of 9671 L., which incl. also work in the Salon de la Paix, Versailles (no. 42).
b. *Group on the façade of the château*
1683–84 Stucco
Payment 1150 L. to L. (*Comptes*, II, 367, 522). One of the 14 Groups for the outside of the château or for one of the 12 pavilions (Arch. Nat., O^{I} 1490). The sculptors Carlier (no. 6), Cornu (no. 11), Hurtrelle (no. 7), Jouvenet (no. 50), Laviron (no. 8), Lespingola (no. 11), Le Conte (no. 23), Massou, Mazeline, Mazière, Prou and Van Clève worked on the decor. of the façades.
c. *Twelve torchères* 1688–89 Stone
For the ridge of the roof of the château, by L., Grouard and Robert. Payment 2400 L. (*Comptes*, III, 167, 336; Arch. Nat., O^{I} 1490, and Arch. Seine, 5 AZ 420). Shown in a water-colour of the Pavillon royal, Arch. Nat., O^{I} 1472, p. 4, cf. Barois no. 9*. Destroyed.

40
Work in the Grand Cabinet de la Reine, Versailles

1683 Four sopraportes Metal
In 1671–73 L. and Massou had done work in the corners of the ceiling of this room (Room 116) when



41

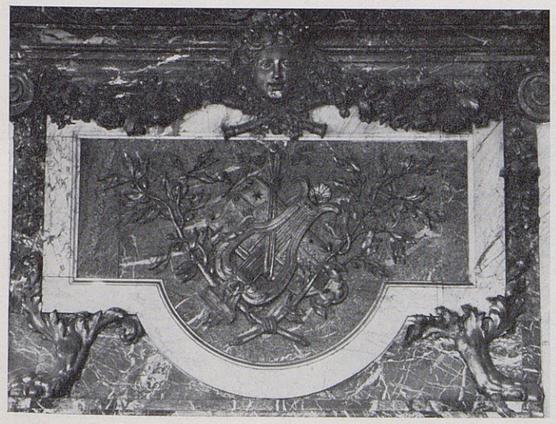
it served as the Antichambre de la Reine (no. 14). In 1683, they made four sopraportes, for which they were paid 1000 L. (*Comptes*, II, 335). The sopraportes disappeared during the alterations in 1785 for Queen Marie-Antoinette. Destroyed.

41
Work at the Parterre de Latone, Versailles

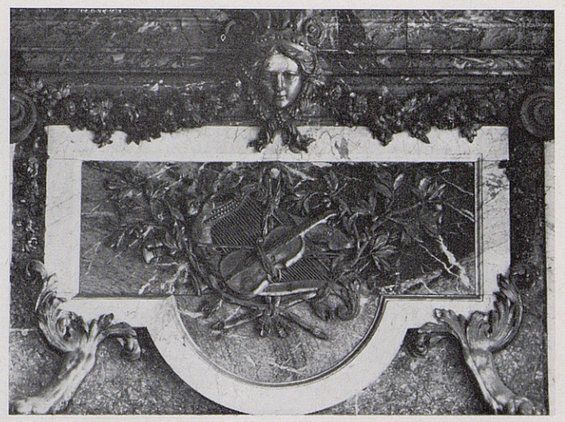
1683
In the seventies Le Brun conceived a project of decoration for the Fer à cheval, the horseshoe-shaped retaining wall behind the Bassin de Latone: it was to be hollowed out to allow for 17 niches with sculptural scenes related to the legend of Latona; see Houzeau no. 31*. This project has been described by C. Nivelon, 'Le Brun', p. 266–7 and is repr. in an engr. by I. Silvestre, dated 1674: "Veue du chasteau de Versailles du costé du Jardin"*; some drawings by Le Brun refer to these sculptural groups (Stockholm, Coll. Cronstedt; Louvre, Cab. dessins 30192–8174, 30136–8185; Bibl. Nat. Est., B 2a, Fb 26. L. de Chatillon has engraved Le Brun's projects, Bibl. Nat. Est., Da 39a, p. 35–41. cf. Marie, *Naissance de Vers.*, I, p. 157–62; Nathan T. Whitman, 'Myth and Politics: Versailles and the Fountain of Latona', *Louis XIV and the Craft of Kingship*, Columbus, 1969, p. 286–301). In 1683, a start was apparently made on this project. Flamen and L. rec. 220 L. "for having installed and restored the group of horses and tritons in stucco at Latona in 1683" (*Comptes*, II, 473), and in 1684, 300 L. were paid to Girardon for the transport of four plaster models of figures to the Fer à cheval near Latona (*Comptes*, II, 439). But finally, for financial and aesthetic reasons, the project was abandoned. Destroyed.

42
Bas-reliefs and Ornaments in the Salon de la Paix

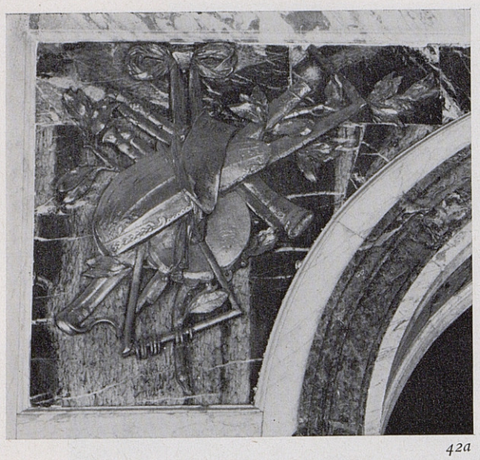
1684 Gilded metal
L. and Massou together rec. 500 L. for this work, then a final payment of 9671 L., incl. also work at the Château de Marly (no. 39), *Comptes*, II, 437; III, 949, 1005. They alone seem to have been responsible for the



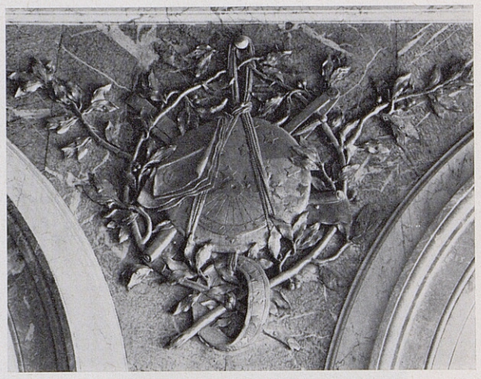
42b



42b



42a



42a

metal decoration in this Salon, consisting of:

a.(*) 10 musical trophies in the spandrels of the curved bays and the corners of the room.

b.(*) 4 bas-reliefs above the rectangular doors, composed of musical instruments among olive-branches inside a moulded frame on lions' feet; above each of them, a head with a helmet, flowers or garlands.

c.(*) Above, children holding garlands attached to a vase.

VERSAILLES, PALACE

43*
Antinous

1684 Statue Marble H: 230
Copy after mouldings taken from the Magasin des Antiques in Dec. 1683 and July 1684 (Arch. Nat., O^{I} 1964^{3}). The original is in the Mus. Belvedere, Rome. L.'s copy was valued in 1692 at 4000 L. (Arch. Nat., O^{I} 1964^{4}), of which L. rec. instalms. in 1684, 1686; the final payment was made in 1694 (*Comptes*, II, 626, 993; III, 98, 950, 1006). Antinous was placed on the north ramp of the Parterre de Latone, where the statue still stands. Engr. by Thomassin, *Vers.*, p. 36.

VERSAILLES, PARK

44*
Term of Pandora

1685–86 Marble H: 290
After a design by Mignard. Valuation 3000 L. in 1692 (Arch. Nat., O^{I} 1964^{4}), of which L. rec. payments together with those for 'Antinous' in 1685, 1686 and the balance in 1694 (*Comptes*, II, 626, 963; III, 98, 950, 1004). Pandora is repr. as a young woman, bare-breasted, around her back a drapery, which she presses with one hand against her hip, together with the box containing the gifts; with the other hand she arranges her hair. Placed at the bottom of the Parterre de Latone, where it still stands. Engr. by Thomassin, *Vers.*, p. 204. Drawing in Bibl. Nat. Est., Fb 25, p. 76.

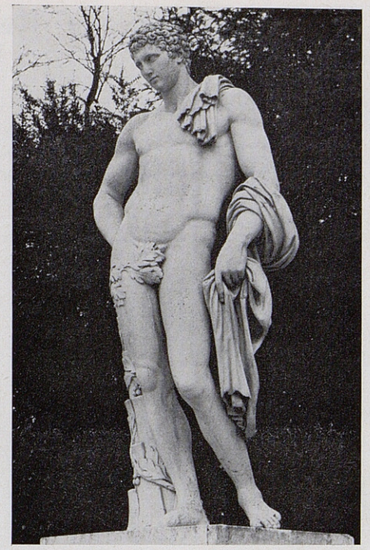
VERSAILLES, PARK



42c



44



43

45–47
SCULPTURES FOR THE PARTERRE D'EAU

1685–86

45*
Nymph and Cupid holding Birds

Group Bronze 140 × 240
Inscr. on the oar:

FONDV + PAR + LES + KELLERS 1688

and on the right side:

P + LE + GROS + F

46*
Nymph leaning on a Dolphin, with a small Triton

Group Bronze 120 × 240
Inscr. above the plinth on 2 banderoles:

FONDV PAR LES KELLERS 1688

and on the right of the dolphin:

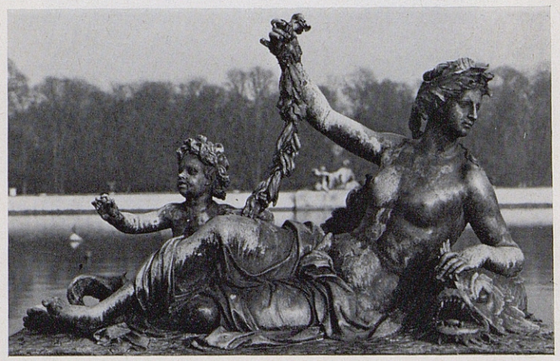
P + LE + GROS F

Payment to L. for the models and waxes 2800 L. (*Comptes*, II, 626, 993); cast in bronze by the Kellers in 1688. These Nymphs were not kept in their original positions at the Parterre d'Eau, cf. Granier no. 16. Today they are beside the Bassin Nord on the side of the Allée Centrale. One of the nymphs, leaning on a rudder and an oar, a bird in her hand, turns her back on a child who holds out two birds towards her. The other, leaning on a dolphin, lifts up a festoon of water plants and rushes, the other end of which is held by a seated young triton. Engr. by Thomassin, *Vers.*, p. 163, 167.

VERSAILLES, PARK



45



46



Detail *47*

47*
Three Children

Group Bronze H: 142
Begun by Laviron (no. 11), who rec. 400 L., and finished by Legros who rec. 600 L., the balance of a total payment of 1000 L. (*Comptes*, II, 993). Cast in bronze by Aubry, Bonvallet, Scabol and Taubin. This is one of the 8 groups of children for the Parterre d'Eau. On the attribution and re-siting of these groups cf. Granier no. 16. Engr. by Thomassin, *Vers.*, p. 270, who correctly attribs. it to L. A small boy and girl, standing, look at a garland they are holding; sitting behind them, a little boy holds up a mirror and looks at himself.

VERSAILLES, PARK

48
Four Vases for the Colonnade

1685–86 Marble
Four of the 32 vases surmounting the Colonnade. Begun by Laviron (no. 10). Payment 1680 L. (*Comptes*, II, 626, 993). cf. Granier no. 14b(*).

VERSAILLES, PARK



47



47

49*
Venus getting out of the Bath

1685–89 Group Marble H: 220
Copy, with considerable additions, of the torso of a famous antique Venus, found at Pozzuoli. The antique was in Richelieu's collection at the Château de Richelieu. Admired by Poussin and Bernini. Girardon, in a letter dd. 27 Jan. 1692 (Arch. Nat., O^{I} 1665^{68}), indicates that the copy, begun by Sarrazin, then handed over to his pupil Le Hongre, who did not touch it, was finally entrusted to L., also a pupil of Sarrazin. Payment 5020 L. in several instalms. (*Comptes*, II, 626, 993, 1179; III, 98, 853; IV, 10, 64). It was placed on the south side of the Allée Royale, opposite an antique Jupiter. Venus is repr. getting out of the bath, holding her hair with one hand, and in the other the drapery which covers only her legs. Beside her is a vase decor. with water plants, from which issues a quiver, roses, reeds and linen-cloth. Engr. by Thomassin, *Vers.*, p. 43. Drawing in Bibl. Nat. Est., Fb 25, p. 4.

VERSAILLES, PARK



50



49

50*
Le Point du Jour (Daybreak)

1686–96 Group Marble Signed P LE GROS. 1696
H: 200
Right hand and torch recently restored. Commissioned by Louvois at the same time as Magnier's 'Aurora', Raon's 'Arion' and Rayol's 'Leucothea', for the Bosquet des Bains d'Apollon, also called Bosquet des Dômes. Girardon (nos. 64b-e) supplied the small models for each of the 4 statues (Arch. Nat., O^{I} 2772). In 1686, L. submitted a large plaster model and began the marble, which was not completed until 10 years later and put in position in 1698. Several payments on account towards a total of 3700 L. (*Comptes*, I, 993; III, 98; IV, 188, 291, 351). In 1689, the Kellers made a mould for casting it in bronze, but it is not known where for (Arch. Nat., O^{I} 2772). 'Daybreak', also called 'Phosphorus', is repr. by a young man holding up a torch and walking on clouds; also visible a Zephyr's head and an owl. After being trsf. to the park at St.-Cloud in 1844, the work was returned in 1897 to its original location. Engr. by Thomassin, *Vers.*, p. 121. Drawing in Bibl. Nat. Est., Fb 25, p. 51.

VERSAILLES, PARK



Detail 52

51* 52*
Cephalus and Procris
Vertumnus and Pomona

1687 Two Groups St.-Leu Stone Size of plinth: 300 × 300.
Two of the four large groups placed on the pillars of the gate at the bottom of the staircase at the Orangerie, the two others being 'Venus and Adonis' and 'Zephyr and Flora' by Le Conte (nos. 35–6). L. rec. instalms. of 1500 L. and 2500 L. and the balance in 1694 (*Comptes*, II, 1115; III, 36). Aurora tries to hold back Cephalus, who is armed with a javelin; they are accomp. by Pegasus and several cupids, one holding a dog, another flowers. Vertumnus, removing his old woman's mask, reveals to the surprised Pomona his true, eager, young man's face; Pomona holds a sickle; beside her, two cupids. Engr. by Thomassin, *Vers.*, nos. 72 and 73.

VERSAILLES, PARK

53
Models of Bas-reliefs for Vases

1687
L. rec. 1197 L. for these models (*Comptes*, II, 1116, 1179) which were exec. in marble for the Parterre du Midi at Versailles by Bertin (nos. 5a, b*). The bas-reliefs repr.:
a. Numa Pompilius entrusting to the vestal virgins the care of the sacred flame (detail* of the marble frieze).
b. A sacrifice to Bacchus.
Destroyed.

54
Work at the Grand Trianon

1687–88
a. Four Ionic Capitals Marble.
L. was paid 720 L. for a column capital and three square pilaster capitals (*Comptes*, II, 1179; III, 98). cf. Coyzevox no. 50(*).

VERSAILLES, GRAND TRIANON

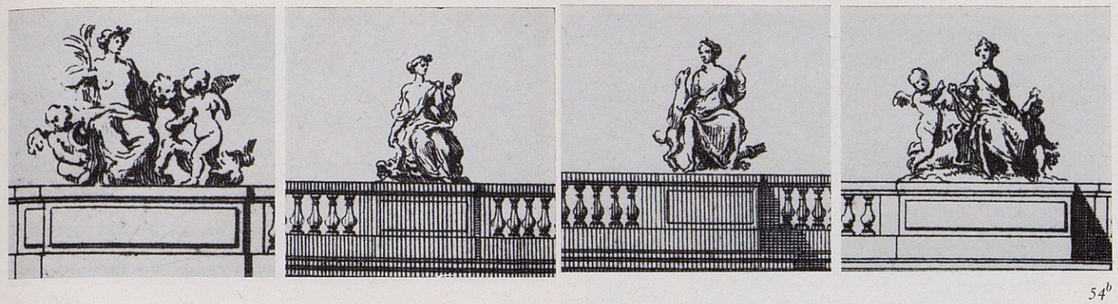
b. *Two groups of a woman with cupids* Trossy stone
The peristyle of the Grand Trianon was surmounted by 12 stone groups: 4 groups by L., Van Clève and Magnier flanking 8 groups of children by Barois (no. 7c*), Cornu (no. 19) and Jouvenet (no. 48). These sculptures are repr. in engrs. by Mariette* which show the elevations of the Grand Trianon from the courtyard and from the garden (Bibl. Nat. Est., Va 448 f.). From the side of the entrance, the two groups are each composed of a seated woman, one accompanied by a greyhound, the other looking at herself in a mirror. On the garden side, they repr. a seated woman surrounded by playing children. Payment for each group 550 L.; Legros rec. 1100 L. (*Comptes*, III, 36).
Destroyed.



51



52



54[b]

55(*)
Vase

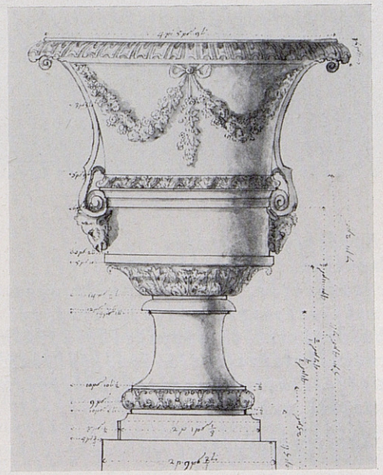
1687–93 Marble H: 195
In 1687, L. was retained with other sculptors for a large project of vases for the Allée Royale in Versailles Park, for which Hardouin-Mansart had provided the designs (Arch. Nat., O[I] 1907[A], p. 11). L. rec. payments in 1687–88 and in 1692–94, of 600 L., 200 L., 500 L., 300 L. and a payment incl. other work (*Comptes*, II, 1179; III, 98, 721, 853, 950, 1006). Four of these vases, as different from the original plan, were placed at the Parterre de l'Orangerie; one pair was by L. and Robert,



Detail 53a

another pair by Buirette (no. 11) and Raon (cf. "Estat de la sculpture . . . de Vers." of 1 Jan. 1694, Arch. Nat., O[I] 1790[I]). The 1707 Invent. (Arch. Nat., O[I] 1976[A], p. 745) describes L.'s and Robert's vases as decor. with lambrequins on the upper rim, with six festoons of flowers tied with a ribbon round the body, the two handles in the form of consoles resting on rams' heads; the base decor. with water-plants and acanthus leaves. Drawings of Robert's vase in Stockholm, Nat. Mus. (THC 5136), in the Kunstbibliothek, Berlin (Hdz 2717*) and in Paris, Bibl. Nat. Est., Fb 25, p. 95. Since 1722 both vases have been in the Tuileries gardens.

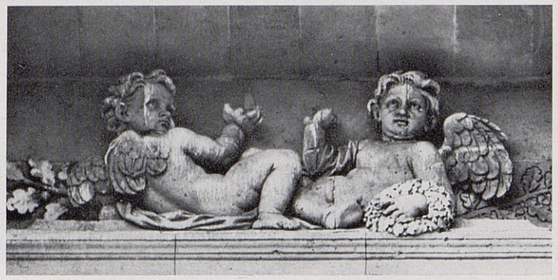
PARIS, TUILERIES GARDENS



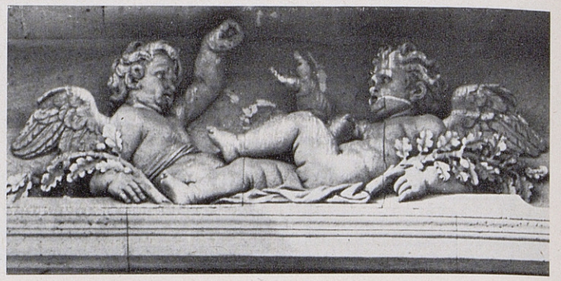
55



55



56b



56b

56–65
WORK AT THE INVALIDES

56
Angels on the Façade of the Dôme des Invalides

1690
a.* Angels holding trophies
Two bas-reliefs Stone 470 × 180
At the second order, directly above the niches of St. Louis and Charlemagne. In each bas-relief, two angels hold bucklers, arms, flags attached by a ribbon to a lion's snout. Payment 1112 L. incl. 56b (Arch. Nat., O^{I} 1665^{36,89}, *Comptes*, III, 442 and Bibl. Nat. Ms. fr., 22936 n.a., fol. 164).

PARIS, DOME DES INVALIDES

b.* Two seated child angels holding a palm and a crown Half-relief
Above the bas-reliefs (see a.) on the tables d'attente.

PARIS, DOME DES INVALIDES

c. *Heads of Cherubim* Stone
L. and Lespingola (no. 23) each rec. 90 L. "for work on two over-windows in the aisles at 30 L. each, plus 30 L. in addition for two cherubim heads instead of one" (Arch. Nat., O^{I} 1665^{89} and *Comptes*, III, 422). Destroyed.



56a

57
Models of Ornaments for the Dôme des Invalides

1691 Lead and plaster
L. and Jouvenet (no. 55h) rec. 1860 L. for models of ornaments for the base of the pyramid and the lantern which crown the Dôme (*Comptes*, III, 553, and Arch. Nat., O^{I} 1665^{70}). Destroyed.

58
Model for an Evangelist

1691
On 30 Jan. 1691 four bas-reliefs for the pendentives of the Dôme were commissioned from L., Dedieu (no. 33*), P. Magnier and Lespingola (the latter never undertook the work); the reliefs repr. the four Evangelists (Bibl. Nat. Est., Coll. de Cotte, Hc 14, ft. 3). In the same year, on 7 Oct. 1691, L. rec. payment for this and other work (no. 59), *Comptes*, III, 555, but the project was replaced by Ch. de La Fosse's paintings. Destroyed.



56a

59
Model for a Father of the Church for the Invalides

1690–91 Plaster
One of the statues intended for the piers supporting the cupola inside the church of the Dôme des Invalides, cf. Granier no. 24. L. must have started a model as he rec. payments for this and other work (no. 58), *Comptes*, III, 555, but in 1699 the project was finally given to another team, incl. Coyzevox (no. 64). Destroyed.

60*
Saint Louis serving the Poor

1691–93 Bas-relief Stone 210 × 228
One of the 8 bas-reliefs illustrating the history of St. Louis, placed in the four arms of the Greek cross above the chapel doors. Estim. and payment 1200 L. (Arch. Nat., O^{I} 1665^{36,70,77} and *Comptes*, III, 555; IV, 469). During the inspection of the sculptures at the Invalides on 5 April 1700 by Coyzevox, N. Coustou, Van Clève and Lespingola, L.'s bas-relief was criticised as having "too much confusion in the robes of St. Louis, the arm a little too long and that of a blind man too big" (Arch. Nat., O^{I} 1665^{47}). The bas-relief is also attrib. to L. by Félibien des Avaux, *Invalides*, p. 304, Granet, p. 107 and Pérau, p. 82. Engr. by Cochin in Pérau, pl. 82. The scene shows St. Louis, in his royal robes, offering a steaming bowl of soup to three beggars sitting at a table; he is followed by a monk carrying plates.

PARIS, DOME DES INVALIDES

61
Angel carrying the Helmet and the Sword
Angel carrying the Oriflamme

1691–93 Bas-reliefs Stone
For two of the four culs-de-four under the cupola, above the passages to the chapels. Cf. Granier no. 28*.



60



62

The two others were by Granier and Lespingola (no. 28), valuation and payment for each 850 L. (*Comptes*, III, 555, 649, 705; IV, 469, 844; Bibl. Nat. Est., Hc 14, 2; Arch. Nat., O^{I} 1665$^{32,36-7,70}$). On 5 April 1700, a committee incl. N. Coustou, Coyzevox, Van Clève and Lespingola appraised the four bas-reliefs: L.'s Angel with the Helmet was judged to have no proper unity the accompanying child angel too straight; the leg of L.'s Angel with the Oriflamme too stiff and the shoulder too high (Arch. Nat., O^{I} 1665^{47}). In 1701–06, a complete re-carving of the four reliefs was entrusted to a new team: Coyzevox (no. 75*) exec. the Angel with the Helmet and Van Clève the Angel with the Oriflamme. Destroyed.

62*
Sculptures in the Vault of the Chapel of Saint-Ambroise

1692–96 Stone
cf. N. Coustou no. 11a. Acc. to Arch. Nat., O^{I} 1665^{60} and *Comptes*, III, 705; IV, 469, L., together with Lapierre (no. 1), Van Clève, Renard and Martin, did the decor. of the four panels of the vault.

PARIS, DOME DES INVALIDES

63
Angel holding a Church, for the Dôme des Invalides

1693–99 Bas-relief Stone
Estim. 1000 L., payment in *Comptes*, IV, 329, 469. Part of the first programme of decoration for the inside of the cupola (Arch. Nat., O^{I} 1665^{36,38}). cf. N. Coustou no. 11b. Destroyed.



64

64
Louis XII

1700 Medallion Stone Diam. ca. 100
One of the medallions of the 12 Kings on the base of the cupola of the Dôme des Invalides. In a first, abandoned, programme, for 12 bas-reliefs illustrating scenes from the history of France, L. was commissioned to carve "Dagobert offering the Church of St. Denis" (Arch. Nat., O^{I} 1665^{42}). Estim. and payment for each medallion was 500 L. (*Comptes*, IV, 610, 727 and *NAAF*, 1876, p. 77). Engr. by Cochin* in Pérau, pl. 44. Destroyed during the Revolution, L.'s work was replaced by a copy by Taunay, *Rich. Art Fr., Paris, Mon. Rel.*, III, p. 238. Destroyed.

65
Sculptures on the Pendentives of the Cupola

1700–01 Stone
In collab. with Lapierre (no. 6) and P. Magnier. The three sculptors rec. 3538 L. in 3 instalms. (*Comptes*, IV, 610, 727; V, 349). They carved two of the four pendentives, the two others were entrusted to Lespingola (no. 35), François (no. 17) and J. Desjardins.

PARIS, DOME DES INVALIDES

66
Pandora

Before 1698 Statue
In 1698, D. Lefebvre (no. 4) was paid for a statue of Pandora for Marly, copied from L.'s Pandora (Piganiol, *Vers.-Marly*, 1701, p. 391 and 1707 Invent., Arch. Nat., O^{I} 1976^{A}, p. 362). The Invent. gives a descr. of Lefebvre's statue: standing, one leg and her arms bare, her right hand holding her robe, a box in her left; at her feet, an upturned antique lamp. It is not known where this Pandora stood; it was certainly very different from his term of Pandora (no. 44) at Versailles. Whereabouts unknown.

67
Work for the Demi-lune des Vents, Marly

1697 Lead
a. *Two marine monsters*
b. *Two heads of winds*
Payment 536 L. (*Comptes*, IV, 188, 336). cf. Barois no. 12*. Destroyed.

68
Base of a Table for Marly

1697 Marble
The base consisted of three consoles. The marble was delivered to L. on 28 July 1697 (Arch. Nat., O^{I} 2066^{8}). Payment for the work 550 L. (*Comptes*, IV, 188, 337). The table stood in a bosquet "près le Jeu des Portiques". Not ident. or disapp.

69
Three Statues for Fleuriau d'Armenonville at Rambouillet

Between 1699–1705 Stone
Payment 1460 L. to L. by Fleuriau d'Armenonville, at that time owner of the Château de Rambouillet, who had commissioned numerous statues for the park from different sculptors, incl. Frémin (nos. 5 & 6) and Mazière (Invent. des gros meubles left by M. d'Armenonville, Arch. de Rambouillet, publ. in A. Moutié, *Notice hist. sur Rambouillet*, 1850). Acc. to H. Longnon, *Le chât. de Rambouillet*, s.d., p. 29, the statue of 'Force', which is today on the Ile des Festins, could be one of L.'s three statues. It is mentioned in the 19th c. Invents. of the park at Rambouillet (Arch. Louvre, I DD 67, p. 137, Invent. of 1818, and I DD 74, p. 133, Invent. of 1820). 'Force' is repr. wearing a lion's skin over a cuirass, leaning on a club.
The same 1818 Invent. (no. 2017) records in the Jardin anglais at Rambouillet a marble Faun (H: 148), after Coustou(?); the statue was taken out of the park in 1833, briefly stored at Versailles then, in ca. 1834, sent to the Jardin du Roi at Saint-Cloud (Arch. Louvre, 38 DD 3, p. 77). From 1824 onwards, this statue has been attributed to Legros (1 DD 80). Does this refer to another commission by Fleuriau? The statue has since disappeared. Not ident. or disapp.

70
Restoration of Antique Statues, for Marly

1702
L. and other sculptors rec. 4586 L. for restoration of marble figures for the gardens at Marly (*Comptes*, IV, 853). Two drawings in the Coll. de Cotte (Bibl. Nat. Est., Fb 26, p. 118*) have the note: "restaurés par Legros"; these are:
a. *Jupiter*, nude, standing, a lightning-flash in his hand; L. reworked the legs.
b. *A woman* holding in one hand a hautboy, in the other a mask. L. reworked part of the face and of the arms.



70b



70a

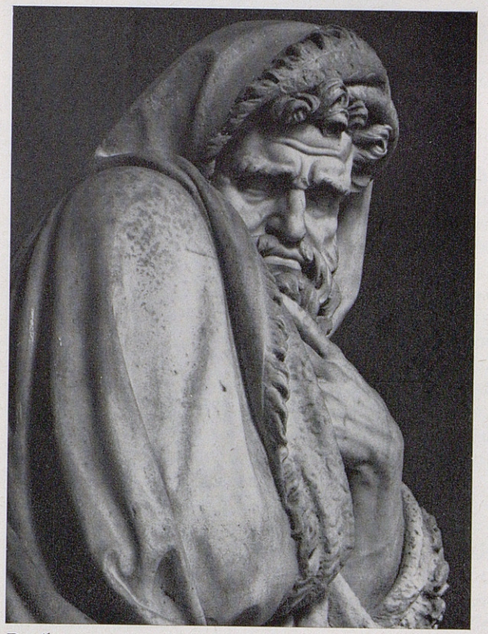
The 1707 Invent., Arch. Nat., O^{I} 1969^{A}, p. 111 and 153 records the statue of Jupiter at Marly, in the second Salon des Appartements Verts on the West side, and the woman at Versailles, in the Bosquet de l'Etoile. It is not known what has become of these statues. Whereabouts unknown.

71
Sculptures for the Elector Max Emmanuel of Bavaria

1706–11
a. *Five (?) statues* Marble
b. *Work in bronze*
The papers of the Bombarda succession show an agreement under private seal, dd. 17 Nov. 1706, between Jean-Paul Bombarda and L., who undertook "to carve for him several white marble figures and other work in bronze to the amount of 12,000 L., which Bombarda will pay as the work advances." On 10 Aug. 1707, five blocks of marble arrived in Rouen. After that, Legros signed several receipts for Bombarda, up to 30 Oct. 1711, when he acknowledged having received all payments, amounting to a total of 14,324 L. 12s. (Arch. Nat., T 153^{58}, cote 773). Bombarda was the General Treasurer in Paris of the Bavarian Elector Max Emmanuel. After the victory by the Allies at Ramillies on 27 May 1706, the Elector, who received large subsidies from Louis XIV, lost all his estates, not only in Bavaria, but also in the Catholic Netherlands, of which he was governor, cf. P.-K. Hartmans, *Die Finanz und Subsidienpolitik des Kurfürsten Max Emmanuel von Bayern*, Diss., München, 1967. From then on, he lived in different places, mainly in France, until 1713. As a passionate amateur, art remained his favourite consolation and in spite of his reverses, he continued, during 1706, to commission works from various artists, like Vivien and Boully and to instruct engineers from Munich in the lay-out of French parks, cf. R. Paulus, 'Max Emmanuel und die Französische Kunst', *Altbayerische Monatsschrift*, 1912, p. 129–45 and P. Cornu, *Le château de Béarn*, 1907. For which of his residences were L.'s statues intended? Perhaps for one of his castles in Flanders, for, even after Ramillies, he does not seem to have given up interest, at least not in 1706–07, in his palaces of Bouchefort, Tirlemont and Tréveur (near Brussels). In 1711 the statues were ready: where did they go? To Namur, where, in October 1711, he settled for some time, because Philip V allowed him a certain limited sovereignty there? We know that, having travelled to Namur with "enormous baggage", he imparted, for about a year, a new impulse to the restoration of the palace, before installing himself first in Compiègne, then, in 1713, in Saint-Cloud, to retreat finally, in 1715, to his Bavarian estates. cf. S. Bormans, *Maximilian Emmanuel de Bavière, Prince de Namur*, 1875; H. Glaser, *Kurfürst Max-Emmanuel von Bayern und Europa*, Catal. of the Exh. in Munich, 1976. Not ident. or disapp.

72*–75*
Four Terms illustrating the Seasons

Spring, or Flora
Summer, or Ceres
Autumn, or Bacchus
Winter
Undated Marble H: 265
Exh. at the Louvre under the name of P. Legros I (MR.



Detail 75



72



74



73



75

1979–82), although their origin had not been established. Mentioned for the first time in the 1818 Invent. of the sculpture at Saint-Cloud (Arch. Louvre, I DD 67, p. 129); they were put in the Parterre de l'Orangerie, and remained there until 1872, without attribution in the Invents. of 1818–1872 (I DD 74, I DD 80, 37 DD I, 8 DD 4).

[In 1846–8, terms in imitation stone, copied from those at the Tuileries and wrongly attrib. to Legros, were placed in Saint-Cloud around the 24 fountains (LP 2754–61), but they did not survive the destruction of Saint-Cloud.]

On 27 Feb. 1872, the four marble terms were transferred to the Louvre, where Bellier-Auvray, 1882, I, p. 979 suggested the attribution of P. Legros I, because of similarities with the term of Pandora (no. 44) and that of Winter at the Quinconces du Nord at Versailles (in fact a work by Théodon). The terms of Spring and Summer show certain similarities in the attitude, shape, and individual treatment of the body and the drapery with some works by L. (Terms of Pandora, no. 44 and of Daybreak, no. 50); 'Autumn', which has a base decorated with vine-leaves unlike the other three smooth bases, is much weaker in treatment; the term of 'Winter', of much higher quality than the three others, is without real equivalent in L.'s work, but shows a dramatic intensity of character and a treatment of the face very near to St. Peter (no. 1), Aesop (no. 15) and the mask held by Vertumnus (no. 52). If it could be proved that these terms were really by L., one might ask whether they were among the works commissioned in 1706 by Max Emmanuel of Bavaria (no. 71) and, if so, whether in 1714 they were at his residence, Saint-Cloud.

PARIS, LOUVRE

LEGROS, Pierre II (1666–1719)

Born in Paris on 12 April 1666, son of Pierre Legros I and Jeanne Marsy. Godparents: Lubin Legros, painter, and Ursule Marsy, sister of Jeanne. Learnt sculpture from his father and drawing from his uncle, the engraver Jean Lepautre. First sculpture prize at the Acad. in 1686 (no. 1). In 1690 sent to the Acad. de France in Rome as a pensionnaire (*Comptes*, III, 439, 639, 785, 916–7, 1057); worked there for the King until 1695. La Teulière, at that time Director of the Acad., thought him very gifted and diligent, but of a timid disposition and easily discouraged, though, beneath a modest appearance, very conscious of his own ability. Without the knowledge of the Académie, he accepted in 1695 an invitation from the Roman Jesuits, especially Father Andrea Pozzo, to collaborate on the work for the altar of S. Ignazio at Gesù (no. 4); for this, he was excluded from the Académie in Dec. 1695, but was allowed to stay on until he could find another studio and remained on excellent terms with the Acad. Shortly afterwards, he achieved a great triumph by winning the 1st prize in a competition for the statue of S. Ignazio at Gesù (no. 7) organised by the Jesuits. This made him widely known and brought him other important commissions, not only from the Jesuits (nos. 10–14, 15, 20, 29), but from private patrons (nos. 9, 23–4, 27–8, 31, 34–9) and from the General of the Dominicans, a Frenchman, Father Antonin Cloche (nos. 8, 16, 22, 26). Pope Clement XI also frequently showed his admiration for L.'s work.

Elected unanimously 'Accademico di merito' by the Acad. St.-Luc in Rome on 10 Oct. 1700, he submitted his reception piece on 8 Oct. 1702 (no. 18). In 1707, 1713 & 1715, he became member of the administration at the Acad. as 'Curateur des étrangers' and taught there in 1710, 1712 & 1715 (F. Boyer, 'Les artistes français . . . de l'Acad. romaine de Saint-Luc', *BSHAF*, 1955, p. 141). Up to 1715 he was probably the best-known sculptor in Rome, regarded with jealousy by Italian colleagues like C. Rusconi. He was also very successful in arranging decorations for funeral services (nos. 30–1). In Rome he married Marie Petit, daughter of French parents settled in Rome, with whom he had three sons and two daughters; she died in 1704, aged 25. L. at once remarried; his second wife was Marie-Charlotte Houasse, daughter of the Director of the Académie (*Corr. Dir. Acad. Fr. Rome*, III, 119), with whom he had three children. Gravely ill in 1714, he left in April 1715 with his family for France, to have a gallstone removed (*Corr. Dir. Acad. Fr. Rome*, IV, 352–3, 357, 386, 390). In Paris he was given shelter by his friend and protector, the collector Pierre Crozat, for whom he worked from then onwards (nos. 34–5). In his famous Cabinet, Crozat had several terracottas by L. and a number of drawings, assembled by Niccolo Pio (cf. Invent. a.d. of Crozat, dd. 30 May—8 June 1740, Min. Centr. Arch. Nat., Et. XXX, 278; P.-J. Mariette, *Descr. de la Coll. Crozat*, 1741, no. 317, 319–23; *Catal. Vente Crozat du Chatel*, drawn up by Mariette, 14 Dce. 1750); several of these drawings were bought back by Mariette (*Catal. Vente Mariette*, 1775, no. 1265, 1397); some are today in the Cab. des Dessins at the Louvre, cf. nos. 9c, 26, 28. During his stay in Paris, L. thought that his fame abroad would open to him the doors of the Acad. without having to go through the routine procedures, but this was refused (Dezallier, *Vie*, II, p. 271). When he returned to Rome some months later, he found to his great disappointment that Rusconi had replaced him as the most fashionable sculptor and had been commissioned in L.'s place to complete the series of great statues of apostles in the Lateran (*Corr. Dir. Acad. Fr. Rome*, IV, 230, 412; V, 188, 414). However, L. also obtained several new commissions. He died on 3rd May 1719 from an inflammation of the lungs and was buried at St.-Louis des Français. Later, N. Vleughels, Director of the Acad., intended to erect at St.-Louis a monument with L.'s bust, but the project was never realised. The architect F. Juvarrà, with whom L. had worked on two occasions (nos. 27–8, 37–8), planned a series of tombs for the "Homini più insigni" whom he had known. One was to be a monument to Legros: a bust of the sculptor, surmounted by his bas-relief of S. Luigi Gonzaga (no. 10), attached to a pyramid (Turin, Mus. Civico, v. 3, fol. 19, dis. 19); this plan also was never carried out. A portrait of L. by Agostino Massucci in the coll. of Niccolo Pio has disappeared. L. owned a portrait of himself, painted by Sebastiano Conca, cf. Invent. a.d., *infra*. His biographers describe him as "of medium height, with a pleasant face and an amiable way of speaking, although by nature of a melancholy disposition" (Pascoli). Among his pupils were Paolo Campi and Pietro Bianchi. Very thrifty, he left his widow the considerable amount of 45,000 scudi (*Corr. Dir. Acad. Fr. Rome*, V, 231). His testament of 10 April 1719 (copied 12 Dec. 1719) and his Invent. a.d. of 14 Dec. 1719 (Archivio di Stato di Roma, Archivi di trenta Notari, Uff. 37, vol. 392, quoted by Enggass, p. 129–30), shows that he owned a fine collection of Italian, Flemish and Dutch paintings of the 17th and 18th c.; also that he had a large amount of money invested both in Rome and Paris; the invent. of his studio mentions many clay models, without giving details. His widow returned to Paris and lived in the rue des Marmousets until her death in 1729 (Invent. a.d. of 29 Aug. 1729, Min. Centr. Arch. Nat., Et. CVIII, 397). In addition to her capital, she had also kept the paintings. In 1723 payments were made to M.-Ch. Houasse of 140 scudi owed by Cardinal Ottoboni, of 175 livres tournois, owed by sieur Pignolli and another sum owed by sieur Gamache. It is not known what these payments were for. Her son Philippe-François-Valentin died in 1732, aged 22 (Testament and Invent. a.d. 18 & 26 March 1732, Min. Centr. Arch. Nat., Et. XVII, 671).

Bibliography:

Old sources:

Niccolo Pio, 1724, Bibliothèque Vaticane, fonds Capponi, 257, publ. by E. Müntz, *NAAF*, 1874–5, p. 199–201; Abbé Lione Pascoli, *Vite de pittori, scultori ed architetti moderni*, 1730, I, p. 271–4; Dezallier, *Vie*, 1787, II, p. 267; Mariette, *ABC*, III, p. 118–20.

Old descriptions of L.'s works in Rome:
P. Labat, *Voyages en Espagne et en Italie*, 1730 (his journey to Rome actually took place in 1709), v. III; 1715, v. VIII; F. Deseine, *Rome moderne*, 1713; Abbé F. Titi, *Descrizione delle pitture, sculture e architetture esposte al pubblico in Roma*, 1708 & 1763, and *Nuovo Studio di pittura, scultura ed architettura nelle chiese di Roma*, 1721.

Publications of documents on Legros:
Jal, 1872, p. 761; E. Müntz, 'Biogr. inédites', *NAAF*, 1874–5, p. 199–201 and 'Recherches et doc. inéd. sur P. Legros', *NAAF*, 1876, p. 354–8; *Corr. Dir. Acad. Fr. Rome*, mainly v. I & II, also IV & V.

Recent studies on L.'s work:
A. Castan, 'Le sculpteur Pierre Legros', *RSBAD*, 1891, p. 370–86; F. Ingersoll-Smouse, 'Pierre II Legros', *GBA*, 1913², p. 203–17 (of little use); T.-B., XXII, 1928, p. 576 (F. Noack); S. Baumgarten, *Pierre Legros artiste romain*, 1933, a very mediocre work, corrected and completed by P. d'Espezel, 'Notes hist. sur l'oeuvre et la vie de Pierre II Le Gros', *GBA*, 1934², p. 5–16 and 149–60; R. Enggass, *Early Eighteenth c. Sculpture in Rome*, 1976, contains an important chapter on L. with a catalogue raisonné of his work in Rome, p. 124–48; M. Conforti, 'P. Legros and the Rôle of Sculptors as Designers in late Baroque Rome', *Burl. Mag.*, Aug. 1977, p. 556–60, shows how on many occasions, L. did not follow a proposed scheme, but furnished his own designs and models.

Main abbreviations used for the Roman archives:
ARSI: Archivum Romanum Societatis Iesu
ACG: Archivio della Chiesa del Gesù
FG: Fondo Gesuistico
Valesio: Diario, Capitolines Archives, Cred. 14.

1
Noah entering the Ark

1686 Bas-relief
1st prize at the Acad.; the subject: 'Noah, his family and the animals entering the Ark'. Guiffrey, *Liste des Pensionnaires*; Pascoli, *Vite*; Dezallier, *Vie*, p. 268. Acc. to Pascoli, the bas-relief was still in the Salle de l'Académie in about 1730. Probably destroyed.

2*
Veturie

1692–95 Statue Marble H: 250
Copied at the Acad. in Rome after the antique in the Medici Coll. in the Uffizi at Florence. Clay model in Sept., large clay model in Dec. 1692, which corrected the back of the statue, not highly finished in the antique. In Jan.–April 1693: reservations by Surintendant Villacerf, who feared the statue might be too amply draped for the King's taste and criticised the pose of the figure in the drawings submitted by L. He even asked La Teulière to look for another antique to be copied. But in April 1693 the marble was rough-hewn; La Teulière pleaded in its favour, it was continued and finally completed in Nov. 1695. Sent to Marly in 1715, trsf. to the Tuileries in 1722 (*Corr. Dir. Acad. Fr. Rome*, I, 280, 298, 321, 396; II, 6–20 etc., 174, 263; IV, 419; XIV, 130–1; *Mercure*, Sept. 1734, p. 169; Oct. 1734, p. 185; Jan. 1738, p. 226). Later names given to this statue: Venus of the Lebanon, Thusnelda, Silence, Nemesis, the Barbarian Prisoner, Venus of the sad Thoughts etc., cf. Clarac, V, no. 2633. A terracotta 80 cm. high is listed in the *Catal. de la Coll. Lalive de Jully*, 2 Dec. 1764, no. 115; Hébert, *Dict. pitt.*, 1767, I, p. 125; Lalive de Jully Sale, Paris, 2–14 May 1770, no. 171.

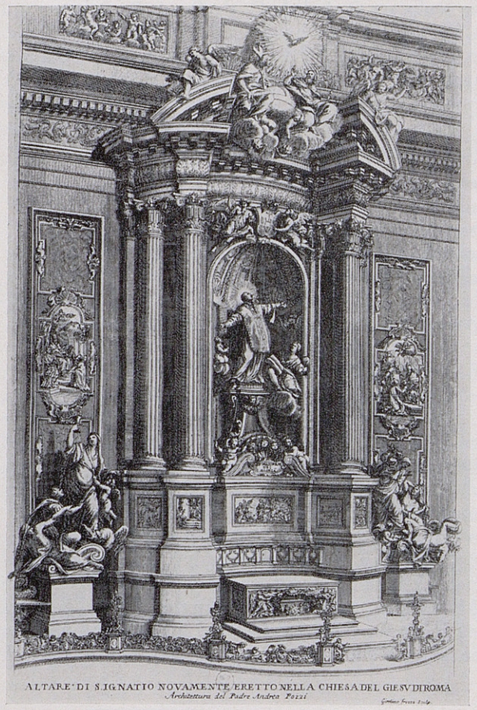
PARIS, TUILERIES GARDENS



2

3
Time

1694 Model Stucco
Acc. to a letter by La Teulière dd. 2 Nov. 1694, L. modelled at the Acad. in Rome this relief which was "in better taste and much more accurate than anything which (Théodon) has ever done" (*Corr. Dir. Acad. Fr. Rome*, II, 79). It is not known to which work this refers. Not ident. or disapp.



Frezza's engr. 4–7

4–7
WORKS IN THE CHAPEL OF SANT'IGNAZIO, GESU, ROME

1695–99
On this vast undertaking directed by Father Andrea Pozzo, cf. d'Espezel, p. 8; P. Pecchiai, *Il Gesù di Roma*, 1952; R. Enggass, 'Un problème du baroque romain tardif', *Revue de l'Art*, 1976, p. 30–32. Documents from the archives in B. Kerber, *A. Pozzo*, 1971, p. 162–76 and Enggass, p. 131–3. On the part played by the sculptors, especially L., in the conception of these sculptures, cf. Conforti, p. 558 and note 7. Andrea Pozzo decided the general arrangement of the altar; with the collaboration of several artists and after the presentation of many studies and plans, he had a large-scale maquette made in polychromed wood, of which Mariotti began to make an engraving in 1695. The sculptors presented their models; when they had been accepted, Mariotti completed his engraving.

4
Religion casting down Heresy

1695–99 Group of four people
a.* Carrara marble 280 × 280
One of two large groups placed on either side of the altar. That on the left repr. 'Faith striking down Idolatry' was given to Théodon, another French sculptor. The group, in its main outlines, appears in Mariotti's engraving. When the first model, secretly prepared by Legros (cf. Biogr.), had been approved by Father Pozzo, L. rec. the contract on 10 Nov. 1695 "in conformità dal modello fatto sopra il disegno del P. Andrea Pozzo" (ARSI, Rome, 141, fol. 113r–114r; *Corr. Dir. Acad. Fr. Rome*, II, 173, 183–5, 189–92, 202). He then had to furnish several other studies and models; in Dec. 1695, he worked on the large model; in 6 Feb. 1696, the marble was ordered; it arrived in Rome on 4 Dec. (ARSI, Rome, 141, fol. 20r, 23, 27r, 30r). Within a year the marble had been carved; it was handed over to the polishers on 23 Nov. 1697 (*ibid.*, fol. 133r). Payment to L. on 18 May 1699: 1600 scudi (ARSI, FG, vol. 2056, p. 433). However, L. had to do some retouching, which necessitated more polishing. Payment to the polishers on 30 May 1699 (*ibid.*, p. 446). To avoid all other claims for money, the Jesuits secretly rewarded L. and Théodon with valuable presents (ARSI, FG, vol. 2056, p. 490). L.'s group is a pyramidal composition with four figures: 'Religion', a young woman in a cloak, holding a cross and brandishing a thunderbolt, about to crush the fallen figures of 'Heresy', an old dishevelled woman, and 'Vice', a Moorish king entangled with a serpent; on the left, a smiling child angel tears the pages of a large book by 'Hulderic Zwingli', as written on the back of the book. 'Heresy' has on her chest a book by Martin Luther, and 'Vice' one by 'Ioann. Calvin'.

ROME, GESU

b.* Terracotta H: 75
Appeared in the Invent. a.d. of Crozat, cf. Biogr. Successively Crozat du Chatel Sale, 14 Dec. 1750, no. 170; Crozat de Thiers Sale, Paris, Feb. 1773, no. 1052; Vassal de Saint-Hubert Sales, 17–21 Jan. 1774, no. 147 and 26 Apr. 1783, no. 355; legacy Bonnet-Mel, 1864, to the Musée Fabre, Montpellier. The right arms of 'Religion' and of 'Heresy' are mutilated. Variations from the marble group suggest, that it is the model and not a copy; its provenance from the Crozat Coll. is another argument in favour of this conclusion.

MONTPELLIER (HERAULT), MUSEE FABRE

5
Two Putti supporting a Lamp

1696 Silver and bronze
The altar was illuminated by four lamps suspended from chains, each supported by two putti. On 25 Nov. 1696 L. rec. 40 scudi for the models of two putti (ARSI, ACG, v. 2056, p. 202; v. 2057, p. 82, cf. Kerber, p. 176–80). The sculptors L. Ottone, C. Lobel and Mazzuoli did the models for the other putti. All were cast by Carlo Spagna in silver with bronze wings. The 8 putti were melted down in 1767. Destroyed



4b

6*
Two groups of Putti on the Altar-Rail

1697 Bronze
cf. Kerber, p. 177 and R. Enggass, 'The Altar-Rail for St. Ignatius's Chapel', *Burl. Mag.*, Apr. 1974, CXVI, p. 177–8. The communion balustrade which encloses the chapel is 18 m. long; it is rhythmically divided by 8 marble balusters connected by ornamental railings, each baluster serving as base for a bronze group of two putti holding a candelabra. Planned by A. Pozzo as early as Spring 1695; two different maquettes for this decoration were produced in 1696. L. and Francesco Maglia each did models of 4 putti; the sculptors C. Lobel, C. de Rossi, P. Balestra and A. Lavaggi each did one pair. On 16 Nov. 1697, L. rec. 60 scudi (ARSI, ACG, v. 2056, p. 305). R. Enggass attribs. the two centre pairs of putti to L., for stylistic reasons and because L. was the most important sculptor working in this chapel. Each group consists of two children, one kneeling, the other standing.

ROME, GESU



4a

7*
Saint Ignatius ascending to Heaven accompanied by Angels

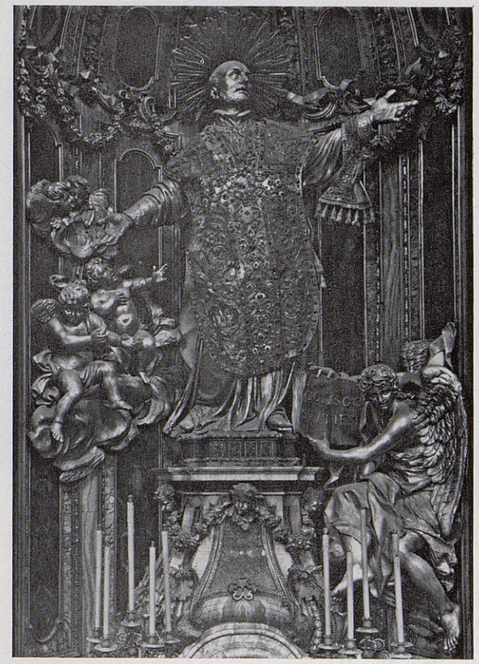
1697–98 Statue in silver, angels in bronze
Slightly over life-size
cf. G.-M. March, 'Intorno alla statua di S. Ignazio . . . nel Gesù', *Archivum Historicum Societatis Jesu*, 3, 1934, p. 300–12; Kerber, p. 162; Enggass, p. 133–4. Of 12 small models in stucco, three were accepted and anonymously entered for a competition on 2 June 1697, which was won by L.; he was acclaimed by his compatriots with cries of "Vive, Vive Monsieur Le Gros" and received a prize of 105 scudi (ARSI, busta I, no. 183d). He then provided a large stucco model, corrected several times; payment on 15 Nov. 1697 36 scudi (ARSI, FG, v. 2056, p. 305); from this a model in wood was made. L. also modelled the angels accompanying the saint (ARSI, ACG, v. 2056, p. 335); the whole work



6

was cast in silver between 1 April 1698 and 10 Oct. 1699 by G.-L. Ludovisi and chased by Thomas Germain. The niche was re-lined in lapis lazuli, alabaster and precious stones by F. Guarnieri. On 19 July 1798, French soldiers, who had invaded the Papal State, melted down the head, arms and legs of the statue for their silver content, probably also the accompanying angels and cherubim. Five years later, A. Canova was charged with remaking the statue, using the silver chasuble and maniples which had survived; the limbs and the head were re-done in stucco and covered with silver. The original appearance of L.'s statue is shown in an engr.* by G. Frezza, publ. in A. Pozzo, *Prospettiva de' Pittori e architetti*, II, Rome, 1700, fig. 60.

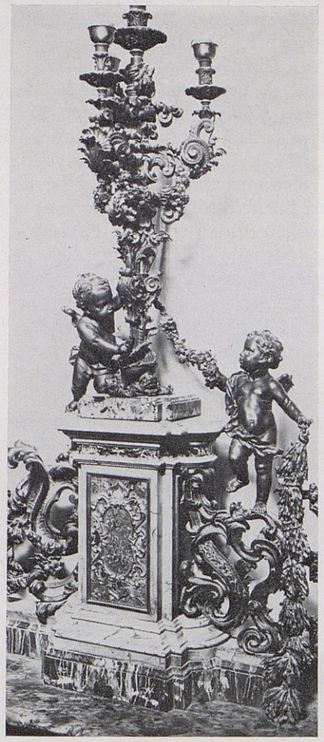
ROME, GESU



7

8*
Saint Pius V Recumbent

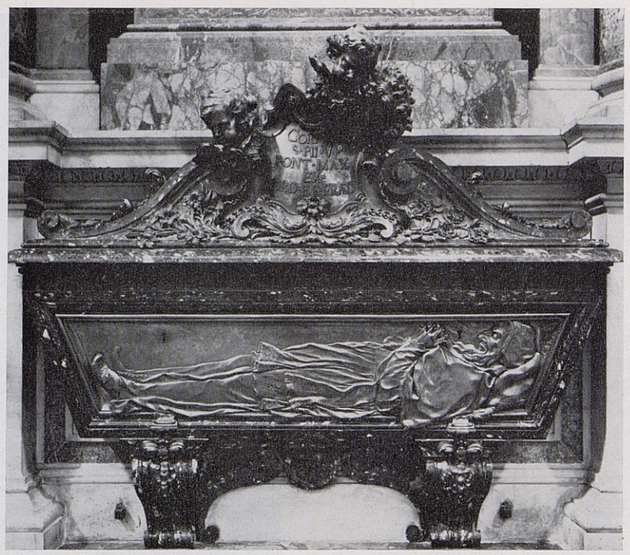
1697–98 Bas-relief Gilded bronze 170 × 200
Deseine, III, p. 681; Labat, III, p. 264–6 and Dezallier, *Vie*, p. 273 attrib. to L. the bronze bas-relief placed on the sarcophagus containing the remains of St. Pius V.



6

The sarcophagus was exec. on the orders of Father Antonin Cloche, General of the Dominicans, and put in front of the Pope's tomb in the Sistine chapel at Santa Maria Maggiore. Listed as his own work by L. in a document publ. by F. Haskell (no. 20). Father Labat, in an account of his journey in 1709, relates in detail how the sarcophagus was made, adding that L. was "assisted by sketches and advice from Brother Baptiste Monnoyer, well known painter, secretary of R. P. Cloche". This refers to J.-B. Monnoyer's son, who died in Rome in 1714. An engr. of the sarcophagus by Humblot is in Labat. In 1737 N. Hallé made a drawing of it (Paris, Bibl. Nat. Est., Pe 13 rés., p. 40). Another wash-drawing is in the Bibl. de l'Ecole des Beaux-Arts, Coll. Masson, no. 136. D'Espezel, p. 15, states that on 11 Sept. 1697, Pius V was exhumed; Father Cloche had the sarcophagus made in green marble and gilded bronze, which received the Pope's remains when it was completed, on 18 July 1698. cf. Maffei, *Vita di S. Pio V*; Corrado Pio Mesfin, 1721, p. 118–19. The prelate is repr. lying, his hands crossed on his breast. The sarcophagus is surmounted by bronze cherubim heads, also by L.

ROME, CHURCH OF SANTA MARIA MAGGIORE



8

9
Sculptures for the Mausoleum of the Bouillon Family

1697–before 1708 Marble and bronze
cf. N. Pio and Pascoli, who, however, wrongly date the work to 1715, when L. was in Paris; J.-J. Guiffrey, 'La statue de Turenne et le mausolée des ducs de Bouillon', *NAAF*, 1882, p. 339–48 and 'Descr. du mausolée de la maison de Bouillon', *NAAF*, p. 329–64; L.-H. Lex and P. Martin, 'Le mausolée du duc de Bouillon', *RSBAD*, 1890, p. 474–83; A. Castan, 'Le sculpteur P. Legros et le mausolée de la maison de Bouillon', *RSBAD*, 1891, p. 370–86; D'Espezel, p. 8; Enggass, p. 126. Cardinal Emmanuel-Théodose de Bouillon, abbé de Cluny, planned to build at Cluny a grandiose monument which would be the tomb of his parents: Frédéric-Maurice de La Tour d'Auvergne, duc de Bouillon (died 1653), and Eléonore-Marguerite de Berghz, duchesse de Bouillon (died 1657) and of their legitimate descendants; it was also to contain the heart of the grand Turenne: Henri de La Tour d'Auvergne, brother of Frédéric-Maurice (buried at Saint-Denis); and finally be a memorial to his glorious ancestors: Guillaume d'Aquitaine, founder of Cluny, and Godefroy de Bouillon.

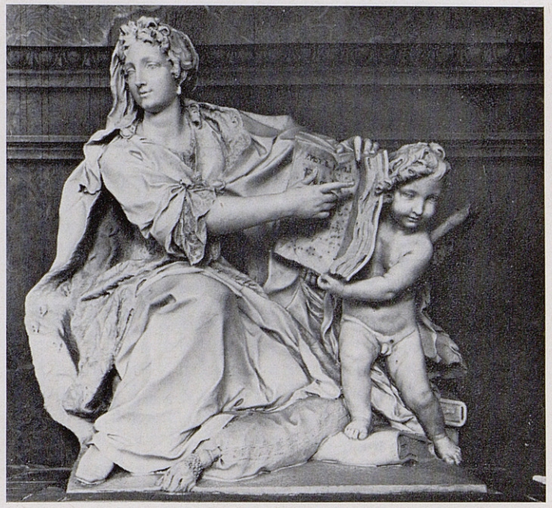


9

The sculptures must have been commissioned from L. shortly after the Cardinal's official state entry into Rome as ambassador of France on 3 June 1697, because a letter from D. Martin dd. 12 August 1698 (mentioned by J. Guiffrey in *Arch. Mus. Mon. Fr.*, I, p. 147, note) shows that work had already begun in August 1698. G.-M. Oppenord had supplied the design for the monument, of which Benoît Audran made an engraving* in 1707 in Baluze, *Hist. générale de la maison d'Auvergne*, 1708. A drawing, more sketchy than the engr., is in the Louvre (Cab. Dessins RF 29445). A pen-sketch of the central part of the monument is in the Bibl. de l'Ecole des Beaux-Arts, Coll. Masson, no. 135 v°. A large drawing of the tomb, painted on canvas, was first shown at the Prieuré St.-Martin-des-Champs,



9a



9b

Paris, then in the Church at Cluny. In his first testament of 7 Feb. 1708 (Min. Centr. Arch. Nat., Et. XLIX, 470), the Cardinal indicated that "the main figures and parts of the said mausoleum, carved in Rome over several years and taken to Civita Vecchia, were to be sent to France as soon as it could be done". L. had done the principal figures for the monument, i.e.:

a.* Frédéric-Maurice de La Tour d'Auvergne (H: 147), in armour, a commander's baton in his hand, seated on military trophies: helmet, buckler, quiver. . . .

b.* Eléonore-Marguerite de Berghz, his wife (H:181), seated, pointing at the open page of a large book held by an angel, on which are inscribed the words of the Consecration: "Hoc est enim Corpus meum" as a reminder that this catholic princess brought her husband back from the reformed religion to the bosom of the Catholic church. On the ground three other books.

c.* A marble bas-relief representing a cavalry battle (157 × 81). It shows the duke on horseback, bareheaded, galloping into the midst of the affray. Does it refer to the siege of Breda, where the duke lead a Dutch division to victory in 1637, the year of his religious conversion, or to the battle of a Marfée, where in 1641 he defeated Richelieu's army?

A drawing* by L. from the Mariette Coll. (Mariette Sale, 15 Nov. 1775–30 Jan. 1776, no. 494; now in the



9c



9c

Louvre, Cab. Dessins, Inv. 30494) repr. a nude man lying face downwards on a rock, appears to be a study for a man in the bas-relief.

d.* A marble angel is flying over the group, carrying Turenne's heart to heaven.

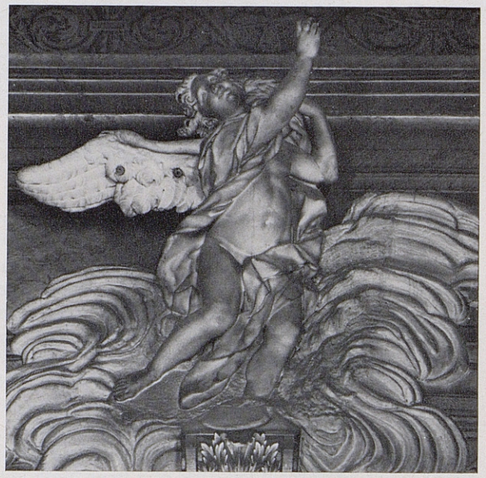
e. A crenelated tower, symbolising the La Tour d'Auvergne family.

f. *Trophies of arms and gryphons in gilded bronze.*

From Audran's engr. it appears that the duke and duchess were both to be seated on the sarcophagus; the bas-relief was to be encased in the base. The angel was to fly above the tower, under the arch of the monument. The trophies were to cover the tower and the gryphons to frame the base of the sarcophagus.

In 1704 Cardinal de Bouillon comm. from Denis Martin a statue of Time (H: ca. 250) for the top of the monument. But it seems that the other figures in the engr., the two seated virtues and the standing statues of Guillaume d'Aquitaine and of Godefroy de Bouillon, were never done. For Cardinal de Bouillon did not for long enjoy the favour of Louis XIV. Ambassador to Rome during the great quietistic dispute and openly siding with Fénelon, he opposed the French government and remained in Rome despite the King's orders to return to France. A man of great arrogance, with pretensions completely unacceptable to the King, he tried to claim for his family ancient titles which rivalled those of the royal family. As a result, his lands were confiscated in 1705. On 2 Jan. 1711, the Parliament in Paris ordered a standstill of all building activities on his monument; parts already erected were dismantled and seals were affixed to the cases containing the sculptures, which had arrived at Cluny a short time before. The Cardinal died in exile in 1715 without having been rehabilitated. The cases were not opened until 1776; their contents survived the Revolution unharmed. In 1800 Lenoir tried in vain to claim the marbles for the Musée des Mon. fr.; he also wanted to requisition the cases containing the bronzes, which have since been lost (*Arch. Mus. Mon. Fr.*, I, 146, 159, 177). Today there remain at Cluny:

1. In the Archaeological Museum: The capitals (by Gaillard and Noël), the tower and fragments of architecture.



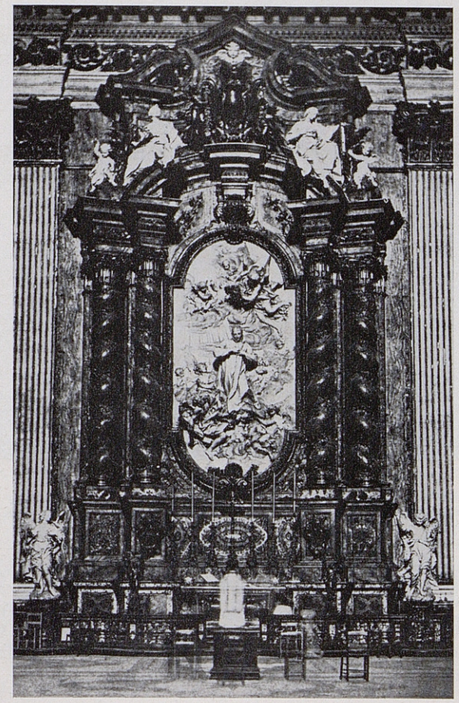
9d

2. In the chapel of the Hôtel-Dieu, the statues of the Duke and the Duchess on pedestals with the bas-relief imbedded in the pedestal of the Duke. The angel is attached high up on the great arcade of the chapel. The black marble sarcophagus serves as an altar-tomb.

CLUNY (Saône-et-Loire)



Detail *9c*



10–14

10–14
SCULPTURAL WORK ON THE ALTAR OF SAN LUIGI GONZAGA IN SANT'IGNAZIO

1698–99

Financed by Prince Scipione Lancellotti and directed by Father A. Pozzo (cf. d'Espezel, p. 8; B. Kerber, *A. Pozzo*, 1973, p. 183–5 and Enggass, p. 134–5). This new altar*, in the South chapel of the transept, was built to receive the remains of San Luigi Gonzaga. 41,710 scudi were paid for the chapel over the period from 28 June 1697 to 22 July 1698; the altar was consecrated on 18 Dec. 1699 in the presence of Pope Innocent XII. The sculptors A. de Rossi, Ludovisi and Guarnieri participated in the carved decor., but the most important part is due to L., namely:

10
The apotheosis of Saint Luigi Gonzaga

a.* Marble 600 × 280

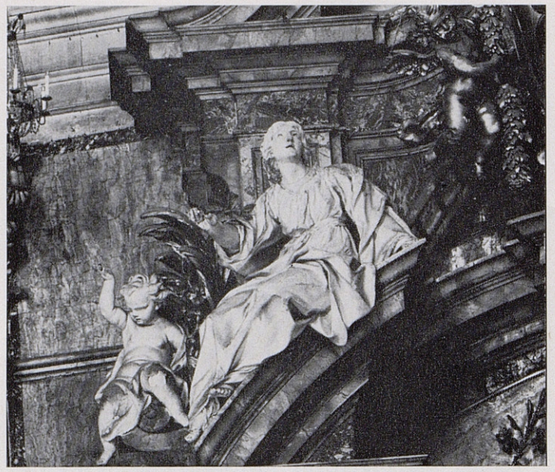
This is the large bas-relief placed above the altar, which was unanimously praised and considered as L.'s chef d'oeuvre. cf. Deseine, I, 271; Titi, 1721, p. 180 etc. L. rec. the marble on 8 Oct. 1698 (ARSI, FG, v. 2056, p. 382); on 14 Feb. he was given a final payment for the polisher (*ibid.*, p. 414). Acc. to Mariette (*ABC*, II, p. 22), G. Coustou assisted him (see G. Coustou's Biography).



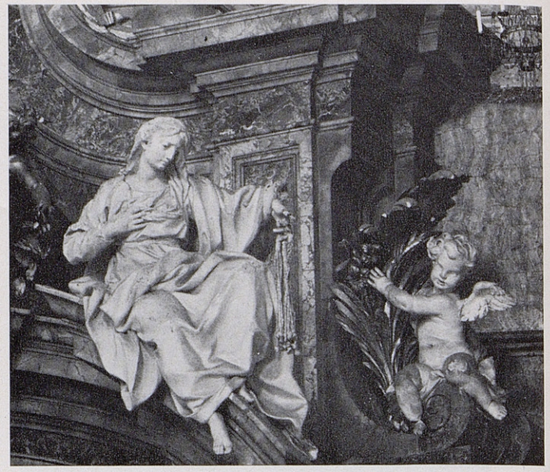
10b



10a



11

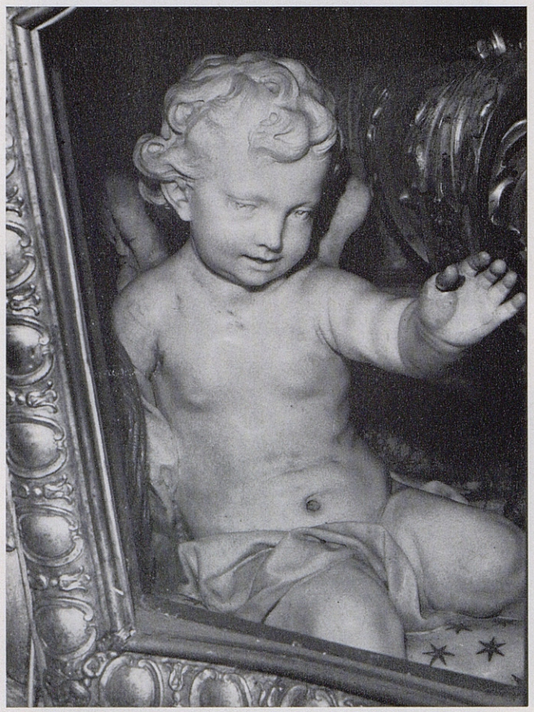


12

The saint is kneeling in the centre, on a cloud supported by two angels on the right; from the left, two adolescent angels gaze at him; one of them holds a lily; above, a great angel seems to descend from heaven to place a crown of roses on the saint's head; several child angels and cherubim in clouds are watching the scene. Engrs. by Piccinello and by Frezza. Drawing by Trémollière after the bas-relief in the Louvre, Cab. Dessins, 30495 and in a private coll. (inform. J.-F. Méjanès); another drawing in Munich, Staatliche Graphische Sammlung, Inv. 81892.

b.* Terracotta 86.4 × 40.6
cf. E.-P. Richardson, in *Bull. of the Detroit Inst. of Art*, Nov. 1942, p. 14–16. Probably a model by L., as it shows some variants from the marble bas-relief, in the attitude of the saint and the child angels surrounding him. From the Curt Glaser Coll., Berlin.

U.S.A. DETROIT INSTITUTE OF ART (no. 4252)



13



14

11* 12*
Innocence and Penitence with two child angels

Four statues Stucco
Seated on the pediment. The figures must have been done at the same time as the bas-relief, as they appear in the engr. of the altar in A. Pozzo, *Prospettiva de' pittori e architetti*, II, Rome, 1700, fig. 26. Attrib. to L. by Titi, 1763, p. 169; Dezallier, *Vie*, p. 272. Comparing the statues in their present state, Enggass notes that 'Innocence' has lost her lilies and that 'Penitence', who now holds a scourge, formerly held a small cross and may have symbolised Religion.

13* 14*
Putto with a Scourge and Putto with a Globe

Two statues Marble H: 70
Seated below the altar. Attrib. to L. by Father Carlo Bonacina, who was in charge of finance: "The one on the side of the Gospels holds in his hand instruments of penitence and has at his feet a marchese's crown; the other, on the side of the Epistles, holds up a crown of flowers while kicking a globe of lapis-lazuli; both are seated on marble cushions studded with gilded bronze stars, an allusion to the arms of Lancellotti" (ARSI, Rome, 136, fol. 237v., cf. Enggass, p. 136).

ROME, CHURCH OF SANT'IGNAZIO

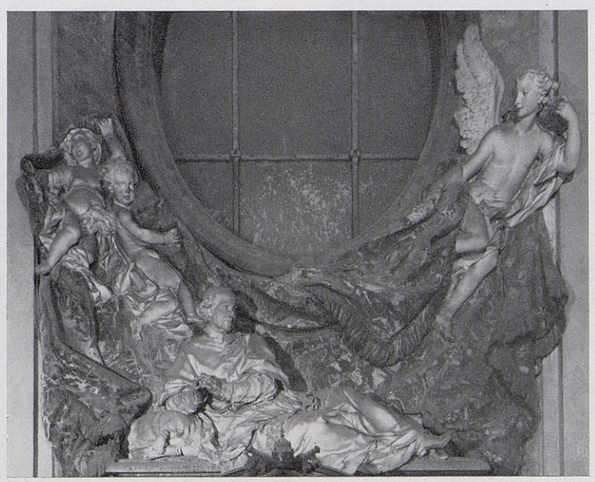
15*
Saint François Xavier

1701–02 Statue Marble and gilded bronze
For the Church of the Germano-Hungarian College, S. Maria dell'Apollinare, founded by the Jesuits, of which Father Pozzo was one of the patrons. Documents in d'Espezel, p. 12 and Enggass, p. 137. Acc. to the College Archives, the contract with L. dates to the end of 1701, the first payment to 7 June 1702. The saint, standing on a rock, contemplates a crucifix (in bronze, disapp.) which he holds with both hands. Accomp. by a lobster, a reminder that the crucifix given by S. Ignazio to S. François Xavier, which the saint had lost in a shipwreck, was found ashore by a shell fish. Deseine, II, p. 404; Titi, 1721, p. 432 adds that the chapel cost 7000 scudi.

ROME, CHURCH OF SANT'APOLLINARE



15



16



17

16*
Tomb of Cardinal Casanata

1701–03 Bronze and various marbles
Deseine, III, p. 762 records that the tomb was comm. from L. by Father Antonin Cloche, General of the Dominicans, to be placed at S. Giovanni in Laterano between the 3rd chapel in the right aisle and the pontifical throne. Titi, 1721, p. 236; Labat, 1730, III, p. 259. Cardinal Girolamo Casanata, benefactor of the Dominicans and friend of Father Cloche, died in 1700. Payments to L. for his tomb were spread over the period from 24 Jan. 1701 to 27 May 1704 totalling 1226 scudi (Masetti, *Memorie istoriche della Biblioteca Casanatense*, 1886, after the Ms. in the Biblioteca Casanatense: "Giornale Vecchio del principio fino a settembre di 1707"). The tomb was unveiled on 17 May 1703 (Valesio, *Diario*, no. 13, fol. 93v). It stands below a window. The Cardinal, hands linked, is reclining on a sarcophagus of green marble (today half concealed by a confessional); three child angels hold up behind him a large curtain of red marble. cf. D'Espezel, p. 12 and Enggass, p. 137–8.

ROME, BASILICA DI SAN GIOVANNI IN LATERANO



17

17*
Angels and Putti

1702 Marble and stucco
Acc. to Titi, 1721, p. 53, the Church of S. Maria dell'Orto had recently been renovated and decorated with beautiful marble and stuccoes at the expense of the University of the Fruttaroli and the Pizzicaroli. Titi, 1763, p. 457, adds that there was a beautiful marble angel carved by "Monsù Legros". D'Espezel mentions two payments made to "Monsù Pietro scultore" for two groups of an angel and a putto supporting the tondi over the sacristy doors on the right and left (Archivio Fruttaroli, Spese dei Pizzicaroli, at Sa. Maria dell'Orto); there was also a warrant (mandat) in 1702 as a present to Signore Negro (Legros) in connection with the angels and putti which had already been paid for by the University of the Pizzicaroli (Archivio Generale di Sa. Maria dell'Orto, chiesa, Note e Conti d'artisti). cf. Enggass, p. 136, who thinks L. might have carved other angels in the vault of the church.

ROME, CHURCH OF SANTA MARIA DELL'ORTO

18*
The Arts rendering homage to Clement XI

1702 Bas-relief Terracotta 80 × 64
Documents quoted in d'Espezel, p. 10 and Enggass, p. 136–7. During 1702, Pope Clement XI, Patron of the arts, established a sculpture competition at the Acad. St.-Luc; on 8 Oct. L. submitted this bas-relief and on the strength of it was received into the Acad. in the same year (Archivio dell'Accademia di S. Luca, Regesto delle Congregazioni dall 1700 al 1717, v. 46 A, p. 24 and Missirini, *Accademia di S. Luca*, 1829, p. 196, 198). The relief represents Pope Clement XI Albani, founder of the competition, enthroned on a dias, accompanied by Minerva, receiving the homage of Painting (two young women illustrating Drawing and Colour), Architecture (two kneeling figures presenting truncated columns and a plan) and Sculpture (a young woman with chisel and hammer, and a youth carrying a bas-relief); above in the clouds, an angel, armed with a buckler bearing the arms of the Albani and brandishing a thunderbolt, overthrows Discord and Injustice. For the iconographical interpretation, cf. Enggass, p. 20.

ROME, ACCADEMIA DI SAN-LUCA



19

19*
Saint Bonaventure

ca. 1702 Statuette Terracotta H: 43
Model for the statue of St. Bonaventure in travertine marble, standing on the Colonnade of St. Peter in Rome, for which payment was made in April 1703 to Paolo Campi, L.'s assistant (identification by I. Lavin). Conforti (p. 559–60 and notes 23–9) attribs. this model to L. both for historic reasons (in 1702 Campi was too young and lacked an established reputation) and on stylistic grounds (by comparing the statuette with the bas-relief, no. 18). Perhaps L. received the commission but entrusted the execution to his assistant.

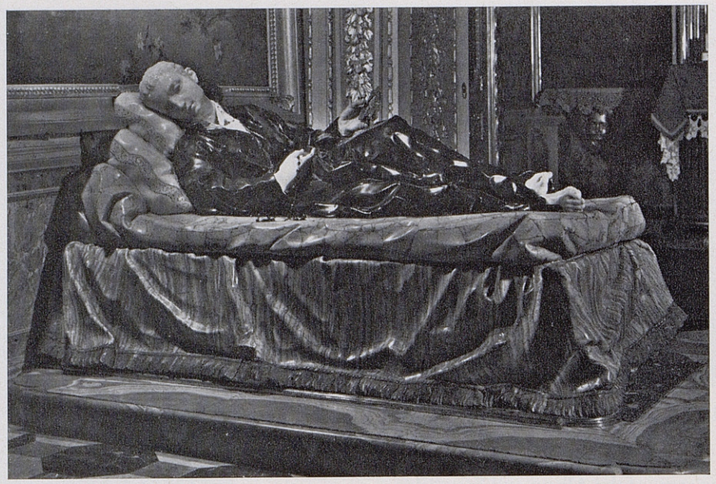
NEW YORK, METROPOLITAN MUSEUM OF ART
(*Dick Fund 1963*)



18

20
Blessed Stanislas Kotska on his Death-bed

1702–03
a. *Model* Terracotta 30 × 53 × 24
Belonged to Pierre Crozat, Invent. a.d. (cf. Biogr.), p. 60 v°; Crozat de Thiers Sale, Paris, Feb. 1773, no. 1053. Whereabouts unknown.
b.* Marble 100 × 178
cf. F. Haskell, 'Pierre Legros and a statue of the blessed Stanislas Kotska', *Burl. Mag.*, 1955, p. 287–91. In 1702,



20b

the General of the Jesuits, under the patronage of the Pamphili family, decided to re-establish at S. Andrea al Quirinale the worship of the blessed Polish Jesuit, who had died there in 1568, aged 18. The chapel dedicated to the saint was re-decorated and in 1703 L.'s statue was placed in the chamber where he had died (ARSI, Rome, 167, fol. 61–6; Biblioteca Vaticana, Avvisi di Roma, Codex Ottoboni 2731, fol. 200, quoted in Conforti, note 19). In a very dramatic composition L. repr. the young man on his bed at the point of death, looking at a crucifix which he clasps in one hand, holding a small image of the Virgin in the other. The head, hands and feet, in white Carrara marble, contrast with the black Belgian marble of the robe; bed-cover and pillows are in different coloured marble. The work had an immediate success and was engraved in 1704 by J.-Ch. Allet.



21b



21a

A dispute arose between Legros, who wanted the statue to be put in the church itself, and the Jesuits, who refused for aesthetic and religious reasons (cf. ARSI, Rome, 163, fol. 293–4, publ. by Haskell, commentary by Enggass and Brown in *Italy and Spain (1660–1750)*, 1970, p. 59–68).

ROME, CONVENT OF SAN ANDREA AL QUIRINALE

21
Tobias and Gabellus

1702–05
a.* Bas-relief Stucco 115 × 74
Originally painted in brown imitation bronze, now repainted.
cf. Conforti, p. 553–9. Model, or mould, of one of the last models for the marble. Very close to the final version, except for the turban covering Tobias's head, missing in the marble. Placed in ca. 1740 in a plaster frame above the chimney-piece of the library at Wavendon in Buckinghamshire, then trsf. in 1913 to Stourhead.

STOURHEAD (Wiltshire), ENGLAND

b.* Bas-relief Marble
Conforti, p. 558–9 and notes 9–18. Acc. to the Archivio della Cassa di Risparmio di Roma (vol. 56, Libro di Decreti 1700–04, vol. 56, fd. 68–9 and vol. 368, Conti di Artisti 1703–12, no. 1) and acc. to the 'Diario' of Valesio (v. 15, fol. 64 v°), the Council of Monte di Pietà, on 20 March 1702, opened a competition for large bas-reliefs to complete the carved decoration on the lateral walls of their chapel. From the designs submitted, those of Legros and Théodon were selected against those of L. Ottoni, G. Mazzuoli, A. de Rossi and C. Rusconi. The marble was purchased on 3 July 1702; contract with L. on 4 July 1702 for 1000 scudi. L. was assisted by P. Campi. The work, completed on 25 May 1705, was unveiled on 2 June. The subject is described in Deseine, II, p. 480: "Tobias, the father, loans 10 talents to Gabellus. Several groups are seen in marvellous attitudes: one writes down the tax schedule, the other registers it in the book and another counts the money on the table." L.'s work and Théodon's companion piece "Joseph offering corn to the Egyptians during the famine", were much admired by their contemporaries. cf. also Titi, 1708, p. 11 (add.); d'Espezel, p. 12; Enggass, p. 139–40.

ROME, CHURCH OF MONTE DI PIETA



22

22*
Saint Dominic

1702–06 Statue Marble
When Pope Clement XI authorised the religious orders to put the statues of their patron saints into the niches in the choir of St. Peter's, Father Antonin Cloche, General of the Dominicans, hurriedly comm. L. to carve 'Saint Dominic'. It was the first statue to be placed in position, in the 1st niche on the right, cf. Deseine, IV, p. 1043 and Labat, III, p. 129–31 (engr. by Humblot). Documents quoted in d'Espezel, p. 12; stucco model tried out in the niche on 13 March 1702 (Valesio, *Diario*, no. 12, fol. 86 v°); the statue was put up in Nov. 1706 (Diario ceremoniale della Ss. Basilica Vaticana, 1703–10, p. 63; Archivio capitolare di S. Pietro in Vaticano). Cost of the marble was 2000 scudi (Labat, *op. cit.*); the exec. of the statue 2–3000 scudi (*Corr. Dir. Acad. Fr. Rome*, VI, 138). St. Dominic is repr. in the attitude of a preacher, holding against his body the book of the Holy Doctrine, his index finger pointing towards heaven; with him is a dog, holding in its mouth the flaming torch of the doctrine. The work was very enthusiastically received by Father Labat, who admired the finish, the proportions, the admirable lightness of the drapery and the ardour of the attitude. This attitude brought criticism from some contemporaries, who thought that the statue was much more like a St. Paul; some also judged the head too small in relation to the body. Enggass, p. 139.

ROME, BASILICA OF SAN PIETRO IN VATICANO

23* 24*
SAINT BARTHOLOMEW AND SAINT THOMAS
1705–1712

For the 12 statues of the Apostles in the Lateran, cf. F. den Broeder, 'The Lateran Apostles', *Apollo*. 1967, p. 360–5 and R. Enggass, 'Un problème du Baroque romain tardif', *Revue de l'Art*, 1976, p. 25. It was



23a



23b



24

Cardinal Benedetto Pamphili, high-priest of the Lateran church, who decided to have these large statues made for the niches built by Borromini but left empty. Carlo Fontana was consulted about the dimensions, Carlo Maratta supplied the designs. Payment for the statues, each by a different sculptor, was made by a patron at 5000 scudi each. L., who probably wanted to work in complete freedom, claimed not to have received any design from Maratta. The statues are mentioned in Deseine, III, p. 746, as early as 1713. cf. also A. Baldeschi and G. Crescimbeni, *Stato della SS. Chiesa Papale Lateranense nell anno MDCCXXIII*, Rome, 1923, p. 11–12.

23*
Saint Bartholomew

a.* Statue Marble H: ca. 450
Paid by Cardinal Corsini (later Pope Clement XII). Started 1705, completed 1712 (cf. Archivio di S. Giovanni in Laterano, 'Giustificazioni delle statue e pitture dall anno 1704 a 1714 e 1715 a 1724' and 'Filze de giustificazioni', quoted in d'Espezel, p. 10). The saint holds in his left hand the cutlass which was used to flay him; from a fold of his cloak, which he holds up with his right hand, are hanging fragments of the skin of his head and hand.

ROME BASILICA OF SAN GIOVANNI IN LATERANO

b.* Terracotta statuette (H: 69); this seems likely to be a model by L.

PRIVATE COLLECTION, U.S.A.

c.* Marble statuette
Attrib. to L. in the De Troy Sale, Paris, 9 April–2 May 1764, no. 325 (H: 92 cm.); Ch . . . Sale, Paris, 20 Dec. 1787, no. 73 and Terray Sale, Paris, 20 Jan. 1777, no. 77 (H: 2 *pieds* 10 *pouces*). Perhaps this is the one now in the Metropolitan Mus., New York (Harris Brisbane Dick Fund, 1958); it is somewhat different from the Lateran statue and seems to be later in date. cf. J. Goldsmith Philipps, 'Sculpture Sacred and Profane', *The Metropolitan Mus. of Art Bull.*, March 1962, p. 216–19.



23c



25

24*
Saint Thomas

Statue Marble H: ca. 450
Comm. by King Pedro II of Portugal, who was thanked by Pope Clement XI in a letter of 20 Oct. 1713. The relics of St. Thomas, preserved in the Portuguese Indies, were especially venerated in Portugal. The same sources as for St. Bartholomew (no. 23) in d'Espezel, p. 10. On 3 May 1705, payment was made to the carpenter who built a fence round the niche; preparation of the model, followed by two journeys by L. to Carrara to select the marble. On 20 May 1711, L. declared himself satisfied by the positioning of the statue. The apostle holds up his index finger, symbolising his unbelief when he put it into the wound of Christ. He holds a square and leans on a kind of small temple, its façade decorated with the cross and a dove in rays. It is reported that, in the Indies, the apostle built a palace in Heaven for King Gundaphous by distributing his money to the poor; thrown into prison, he saw in a dream the King's brother, who told him that he had seen the marvellous palace built in paradise by the architect's charity.

ROME, BASILICA OF SAN GIOVANNI IN LATERANO

25*
Religion

After 1705 Statue Stucco
In the church of the Apostoli, on the reverse of the façade; one of the four statues of Virtues standing directly above the columns of the main portal.
L.'s statue is the one on the left, next to 'Charity' by Napolino; on the right, 'Faith' by Papaleo and 'Prayer' by Monnot. Payment for each statue 60 scudi (Arch. of the SS. Apostoli, 'Inventario . . . del Convento e Basilica Parrochiale di Santi XII Apostoli di Roma', 1726, quoted in d'Espezel, p. 10). The foundation stone of the church was laid in 1702, the vault was begun in August 1705, acc. to Valesio (*Diario*, v. 15, fol. 98); this date is, as Enggass (p. 141) points out, the terminus post quem for the exec. of the statues, which were partly financed by Prince Pamphili.

ROME, CHURCH OF THE SANTI APOSTOLI

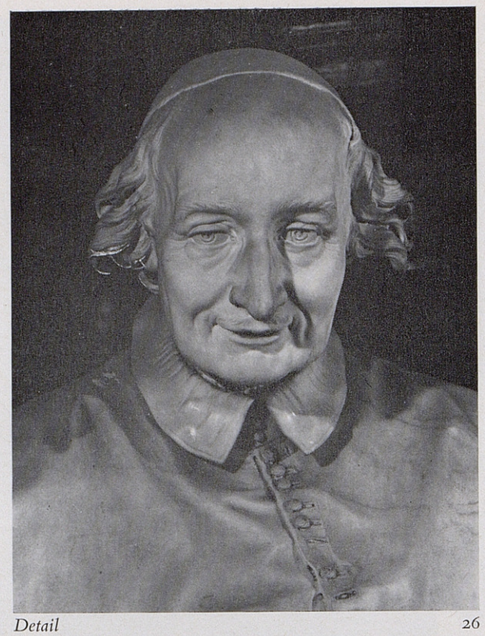
26*
Cardinal Casanata and Child Angels carrying Books

1706–08 Statue: Marble Angels: Stucco 250 × 100
Signed on socle: PIERRE LE GROS SCULP. AN 1708
Deseine, p. 278 and Labat, III, p. 114–6 state that it was





26



Detail 26

Father Cloche who comm. from L. the statue of his great friend, for a niche in the vestibule at the top of the staircase leading to the Biblioteca Casanatense, which contained 25,000 books bequeathed by the Cardinal to the Dominicans; it is situated in a building adjoining the Church of S. Maria sopra Minerva. Contract with L., for 630 scudi, dd. 17 March 1706. In March 1708 the statue was in its niche and L. received a final payment for the stucco angels placed in the arch of this niche (cf. Libro dei Conti della Casanatense, Libro C 1701–48, doc. publ. by Müntz, 1876, p. 357–8). Labat praised the psychological truth emanating from the statue; the Cardinal's natural pose, his open right hand extended, seems to invite one to enter the library. As soon as it was completed, Pope Clement XI also expressed his admiration. At the end of the 19th c., the statue was transferred to the Library, which had become the property of the State, while the vestibule with the now empty niche, surmounted by the angels*, was incorporated in the Biblioteca Beato Angelico belonging to the Dominicans (cf. Enggass, p. 141–2). In the Cab. des Dessins at the Louvre (no. 30493) is a design* for this statue, ruled up by L. for carving; it comes from the Coll. Mariette.

ROME, BIBLIOTECA CASANATENSE and
BIBLIOTECA DEL BEATO ANGELICO

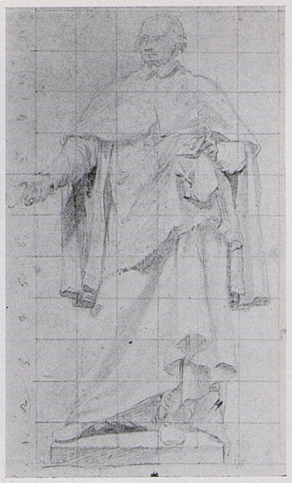
27*
Tomb of Cardinal Cinzio Aldobrandini

ca. 1707 Marble 250 × 200
Acc. to Deseine, III, p. 574, Prince Gian Battista Pamphili had built at S. Pietro in Vincoli "a fine marble tomb with statues and bas-reliefs by Mr. Le Gros for a prelate of the Aldobrandini family". The attribution is confirmed by Dezallier, *Vie*, p. 273, and, recently, by d'Espezel, p. 14, and Enggass, p. 142. However, a document dd. 23 July 1705, publ. by D.-L. Bershad ('The Cardinal Cinzio Aldobrandini Tomb in S. Pietro in Vincoli', *Antologia de Belle Arti*, 1978, 7–8, p. 323–5) shows that the monument was carved for 600 scudi by two 'scarpellini compagni', Giacomo Bartioli and Stefano Gacciarelli, after designs by the architect C. Bizzaccheri, but it does not mention Legros. Should we then conclude, that L. took no part in the carving of the tomb, or rather that the 'scarpellini' worked under his direction?

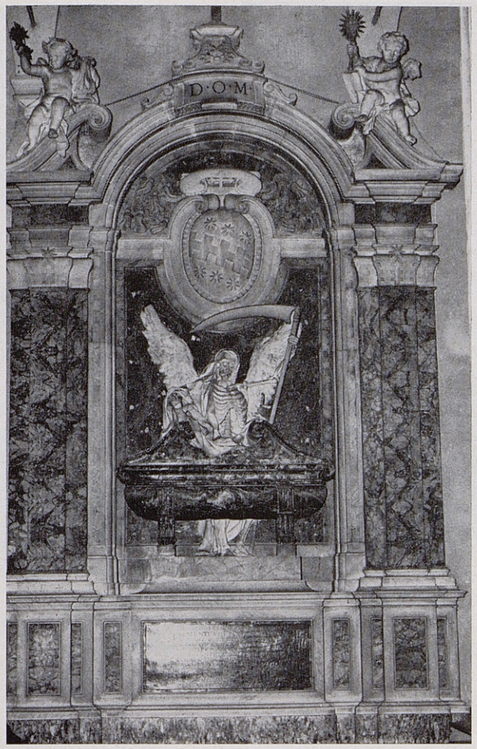
ROME, CHURCH OF SAN PIETRO IN VINCOLI

28*
Saint Filippo Neri in Glory

1708–10
Above the altar in the Chapel of San Filippo Neri at San Girolamo della Carità. This chapel had been comm. by the barrister Antamoro from the architect F. Juvarrà (cf. S. de Vito Battaglia, 'Un'opera romana de Filippo Juvarrà', *Bollettino d'Arte*, XXX, 1936, p. 485–98; C.-M. de Vecchi, L. Rovere, V. Viale, A.-E. Brinkmann, *F. Juvarrà*, 1937, p. 50). San Filippo Neri had lived for 33 years at San Girolamo and the priests of the Community had been installed there. In 1703, Tommaso Antamoro was granted the use of the chapel as burial place for his family; in September 1706, the relics of the Saint were placed in the new reliquary in the chapel (D'Espezel, p. 12–13). Several designs by Juvarrà for this chapel are known: Biblioteca Nazionale, Turin, Raccolta Fea, Riserva, 59; Biblioteca Nacional, Madrid, no. 8182; Metropolitan Museum, New York, Rogers Fund, 69655, no. 36 K & L; the first has the mss. inscription: "Primo pensiero per la Capella di



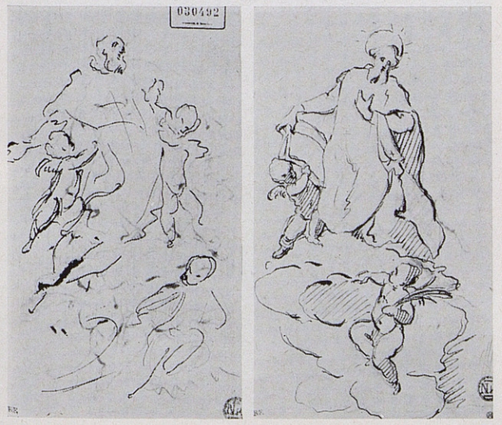
26



27

San Filippo a S. Girolamo del Sig. Avocato Antemoro, messa in opera l'anno 1708" giving the commencing date of the work (publ. by Mary L. Myers, *Architectural and Ornamental Drawings*, New York, Metropolitan Museum of Art, 1975, p. 33). The chapel was completed and dedicated in 1710.

Two sketches* by L. for the figure of the Saint are in the Louvre, Mariette Coll., Cab. Dessins, Inv. 30492 r° and v°.



28

a.* Group Terracotta H: 35
In the Museo Palazzo Venezia (Inv. 1192), wrongly attrib. to Algardi. Identified by R. Preimesbürger ('Entwürfe Pierre Legros für Filippo Juvarras Capella Antamoro', *Römische Historische Mitteilungen*, 1966–7, p. 200–15), as a study by L. for the main group in marble.

ROME, PALAZZO VENEZIA

b.* Group Marble
N. Pio and Pascoli attrib. to L. all the sculptures in the chapel. Not mentioned in Deseine nor in the 1721 edition of Titi, but in the Titi edition of 1763, p. 117, as L.'s work. The marble group of the Saint being carried on clouds towards heaven by two putti, one holding a book, is certainly by L., but there is doubt about the other bas-reliefs and figures in stucco on the vault* of the chapel: two bas-reliefs, showing the celestial visions of San Filippo; child angels and cherubims in clouds. Some modern historians see in them the hand of Rusconi; R. Enggass, p. 140, thinks that only the design was by L., while the work was exec. in his studio.

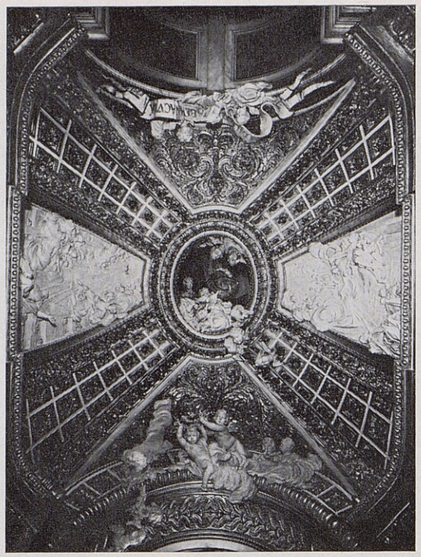
ROME, CHURCH OF SAN GIROLAMO DELLA CARITA



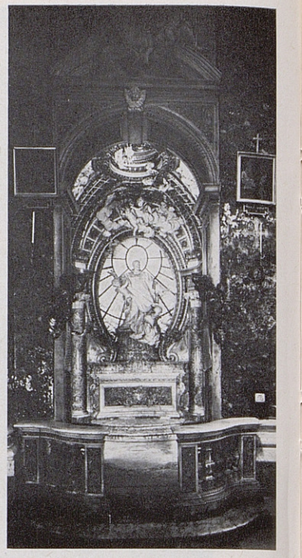
28a



28b



28



28

29*
Tomb of Pope Gregory XV and of Cardinal Ludovisi

1709–13 Marble, bronze and stucco 600 × 400

In the Ludovisi chapel, on the right side of the apse of the church of S. Ignazio. Acc. to N. Pio and Pascoli, this work was the last undertaken by L. before his journey to France in 1715. It is not mentioned by Deseine in 1713. The tomb cannot have been in position when Father Labat visited S. Ignazio in 1715 to admire the bas-relief of S. Luigi Gonzaga (v. VIII, p. 29); he never missed any opportunity to praise the work of L., but does not mention the tomb. It is mentioned by Titi in 1721, p. 181. The *Diario* of Valesio (no. 16, fol. 248r., quoted by d'Espezel, p. 8) records on 13 Sept. 1709 that "work has started and the corpse is being taken out of the tomb so that it can be placed in the new mausoleum, which is in the course of construction". The monument cost 9605 scudi, half of which was paid to the artists in Oct. 1710; in 1713 the sculpture was almost completed (ARSI, Rome, 149, Hist. Templi Ignatii, fol. 102 r. and fol. 97r–98r.; quoted by Enggass, p. 144–5). The remains of Pope Gregory XV Ludovisi, who had proclaimed the canonisation of San Ignazio, had been taken to S. Ignazio in 1634 by his nephew, Cardinal Ludovico Ludovisi, who had built the church; both had done their studies at the Collegio Romano.

Legros supplied the design for this grandiose monument, of which he executed the greater part: the Pope, enthroned under a canopy of gilded bronze, in the act of



Detail 29

benediction; two angels with trumpets (by Monnot) drawing back the great curtain of red marble which falls on either side of the canopy, enveloping two Ionic columns; above, a child angel holding the Ludovisi arms; below the throne, the sarcophagus, framed by two seated statues repr. Religion and Peace; against the pedestal of the sarcophagus, two child angels presenting a medallion of lapis lazuli edged in bronze, with the profile of Cardinal Ludovisi in marble. The pedestal of the monument and the two consoles are of gilded bronze. On either side of the entrance to the chapel are the four Cardinal Virtues, dating from 1686, the work of Rusconi.

ROME, CHURCH OF SAN IGNAZIO

30
Funeral Service of the Dauphin at San Luigi dei Francesi on 16 September 1711

Mentioned by all the biographers of L. and in *Corr. Dir. Acad. Fr. Rome*, III, 478; IV, 20–30 (with a detailed descr. of the decor.), 36–7, 42, 52. Acc. to d'Espezel, p. 14, the Archives of St.-Louis contained many documents related to the accounts for these ceremonies. A '*Relation*' of the service was publ. by M.-A. de La Chaussée, Député de la Vénérable Congrégation de St.-Louis, with 7 plates engr. by Frezza*. Two drawings



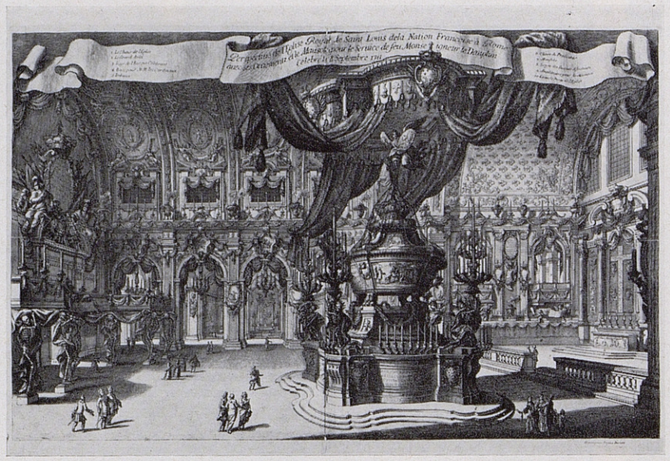
Detail 29



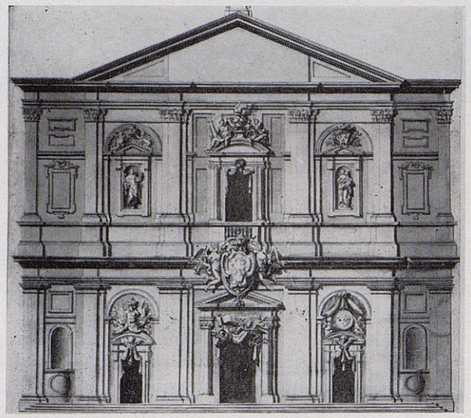
29

by L. in the Kunstbibliothek, Berlin, Hdz 1124* and 1125, show the decoration of the façade of the church and the catafalque under the canopy, cf. Berckenhagen, *Die Französischen Zeichnungen der Kunstbibliothek*, 1970. A sketch by Juvarrà in the Biblioteca Nazionale of Turin, Ris. 59–4, fol. 58, shows the catafalque, for which the Messina architect had provided the design, cf. C.-M. de Vecchi, L. Rovere and A.-E. Brinckmann, *F. Juvarrà*, 1937, p. 53.

The façade was draped in black. Above the central portal, two Figures of Fame supported the arms of the Dauphin, and inside the doorway two figures of death held a black drapery; above the side doors, trophies. On the first floor, the figures of Valour and Magnificence, seated above the central window; Religion and Prudence decorated the side niches. The whole interior of the church was also decorated. The cornices and arcades carried fleurs-de-lis, cartouches with devices, death's heads, Dauphin's crowns, candelabras, cassolettes, trophies and festoons. The musicians' tribune was surmounted by the figures of Justice and Force and a cartouche held by a skeleton. The mausoleum, in the centre of the nave, surmounted by a high canopy, carried the Dauphin's crown, above which flew a figure of Fame holding a large medallion with the portrait of Monseigneur. At each of the four corners of the pedestal, a kneeling skeleton holding a large candelabra. This decoration was highly praised, especially by Pope Clement XI. Destroyed.



Frezza *30*



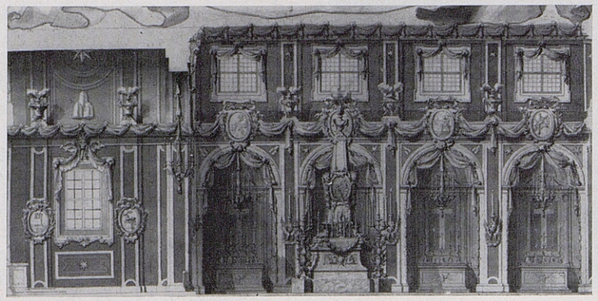
Berlin *30*

31
Funeral Service of Don Orazio Albani, 6 February 1712

cf. *Corr. Dir. Acad. Fr. Rome*, IV, 75. L.'s reputation, acquired through his arrangement of the funeral service for the Dauphin, determined the prelates and gentlemen of the 'Chambre secrète' to choose him as director of the funeral service for Don Orazio Albani, brother of Pope Clement XI. No description has survived. The drawing HDZ 1126* from the Pacetti Coll. is near in style and conception to L.'s designs for the funeral service of the Dauphin, but Berckenhagen, *op. cit.*, believes it to be the funeral service for a Prince of the Albani family. It seems to be connected with the funeral of Orazio Albani. Destroyed.

32* 33*
Saint Gregory the Great
Saint Henry II

1714–19 Two statues Marble
Pascoli and Dezallier, *Vie*, p. 271, state that towards the end of his life L. undertook work for Montecassino. The documents from the Montecassino archives (publ. by Caravita, *I codici e le arti a Montecassino*, 1871, III, p. 501–14), show that in Jan. 1712, it was intended to entrust to L. the statues of St. Gregory and of Charlemagne, for the Chiostro dei Benefattori. In addition, L. committed himself on 26 Nov. 1714, to carve the statue of Henry II for a fee of 1200 scudi, to cover all three statues. On L.'s death, 200 scudi were still due to him (see Invent. a.d. in Biogr.). Only St. Gregory was completely finished. To the statue of St. Henry II,



Berlin *31*



33



32

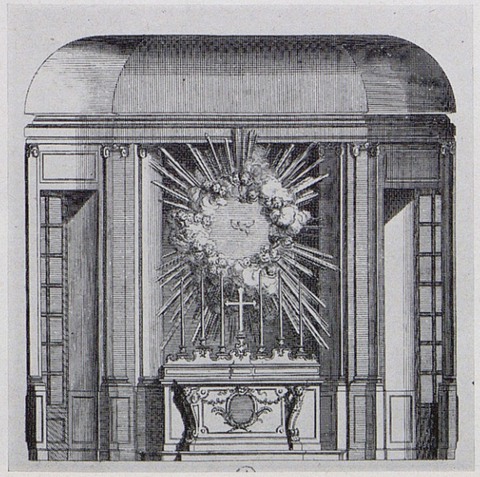
L.'s pupil Paolo Campi had only to add "piccole cose"; Charlemagne*, however, was only rough-hewn and Campi, having exchanged a contract with L.'s widow, undertook to complete the work. Both statues survived the bombardment of Montecassino in 1941; Henry II has been slightly restored (the fold of the cloak which hangs down from the right shoulder); St. Gregory more extensively (body, arms, and the right leg); cf. Enggass, p. 128.

MONTECASSINO

A terracotta statuette of St. Gregory by L. appeared in the Lalive de Jully Sale on 2 May 1770, no. 169 (H: 57): "in his sacerdotal robes, holding an open book". Whereabouts unknown.

34
Decoration of the Cabinet in the Hôtel Crozat, Paris

1715 Plaster
Pierre Crozat, called Crozat the younger, well-known amateur and patron of the arts (cf. Biogr.), owned a fine house in the rue de Richelieu, built by the architect S. Cartaud, for his collection. His Cabinet octogone was illuminated "à l'italienne", i.e. by oculi placed above a tribune; acc. to Brice (*Descr.*, 1752, I, p. 381) "its circumference was embellished by excellent sculptures in stucco which repr. the genii of the arts, exec. by Pierre Le Gros . . . , who came to Paris in 1715". Dezallier (*Paris*, 1752, p. 143) confirms that "these



35



Charlemagne *32–33*



36a

life-size cupids, decorating the circular windows, had been exec. in plaster to the designs and under the direction of Le Gros", and Mariette (*ABC*, p. 118–20), adds that "these children, almost in the round, sitting at the sides of the windows, one on each side . . . , hold instruments, which characterize the arts". This decoration was destroyed by the next owner of the hôtel, the Duc de Choiseul.

35
Decoration for the Chapel in Crozat's house at Montmorency

1715
The same Crozat, who had bought the former country house of Charles Le Brun at Montmorency, commissioned Cartaud to rebuild the château. In the central building, above the vestibule, was the chapel, decor. to the designs of Legros, with:

a. *A glory* behind the altar composed of clouds, with rays supporting cherubim heads; this glory framed an 'oeil de boeuf' window on which the dove of the Holy Spirit was painted.

b. *The coffer of the altar in the form of a tomb with four cherubim on volutes at the corners.*

c. *Above the entrance door, two cherubim heads in bas-relief.*

cf. Brice, 1752, I, p. 381; Dezallier, *Env. de Paris*, 1779, p. 392–3; *Vie*, II, p. 276; Mariette, *ABC*, III, p. 118–20. Drawings of this decor. in Bibl. Nat. Est., Va 95, 7*. Destroyed in 1818.

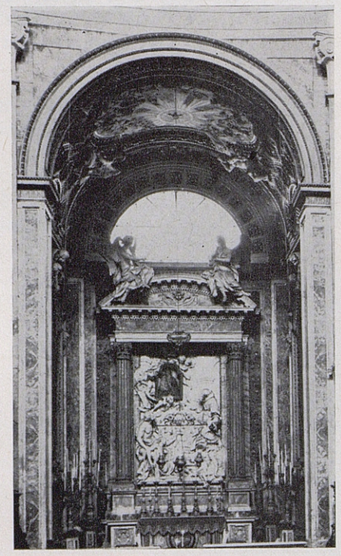
36
Chapel of San Francesco di Paola, San Giacomo degli Incurabili

ca. 1716
On his return from France, i.e. in ca. 1716, acc. to N. Pio and Pascoli, L. worked on:

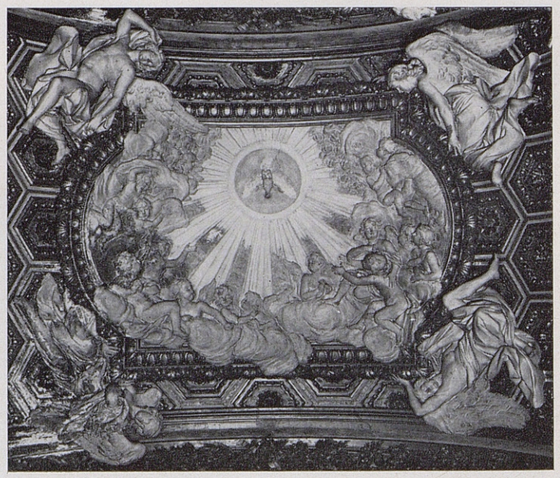
a.* Part of the architecture of the chapel, for which he provided the designs

b.* The large marble bas-relief above the altar.

No document in the archives gives the date. It is not mentioned by Deseine, but Titi, 1721, p. 408, describes it as "bellissimo", without naming the



36a



36a



36b

artist. In 1763, p. 384, Titi attribs. to L. not only the bas-relief, but all the other stucco ornaments as well. Acc. to him, this was the chapel of Monsignore De'Filippi. In the bas-relief, one sees St. Francis, kneeling, arms outstretched, before an icon of the Virgin called "la Madonna dei Miracoli", a devotional picture carried by angels; he implores her protection for the sick people brought to him; in the middle ground, blind arches suggest that the scene takes place in a church. Enggass, p. 145–6.

ROME, CHURCH OF SAN GIACOMO DEGLI INCURABILI OF DEL'AUGUSTA

37* 38*
Saint Teresa and Saint Cristina

1716–17 Two statues Marble
Comm. for the new façade of the Church of Sa. Cristina at Turin, built from 1615 at the Piazza San Carlo by Juvarrà, at the request of the Duchessa Reale, mother of Victor-Amédée II of Savoy (cf. C.-M. de Vecchi, L. Rovere and A.-E. Brinckmann, *F. Juvarrà*, 1937, p. 56). The statues were exec. in Rome (*Corr. Dir. Acad. Fr. Rome*, V, 65); in order to preserve them, they were transferred to the interior of the church. Outside, on the façade they were replaced by two other statues of the same saints comm. in 1717 from the sculptor Caresana (cf. G.-G. Carveri, *Guida . . . di Torino*, Turin,



38



37

1753, p. 72–3). When L. died, 150 scudi were still owing to him (Invent. a.d., cf. Biogr.). In 1804, L.'s statues were trsf. to the chapel of the Crocefisso in the Duomo. Santa Cristina, rather classical in style, lifts one hand, holding up her garment with the other. Santa Teresa, inspired by Bernini, is in ecstasy.

TURIN, DUOMO

39
Two angels for the Church of Sant' Agnese in Agone, Rome

Undated
Acc. to L.'s Invent. a.d. (cf. Biogr.), Prince Pamphili owed the sculptor at the time of his death a balance of 150 scudi for these two angels (Enggass, p. 130). In 1717, the Chapel of Saint Sebastien was built in this church, where Paolo Campi worked on the statue of the Saint. The two stucco angels, which surmount the entrance arcade to the chapel, could therefore be those by L.

40*
Minerva

Undated Medallion Marble 10 × 6.5
Signed: LE GROS FECIT ROMA
Medallion, embedded in the pedestal of a group carved by L. Delvaux in Rome in 1738 ('The child Hercules strangling the serpents'). In the Palace of Gatchina, USSR. Publ. by P. Veinert, 'Le mobilier du chât. de Gatchina' (*Starye Godi*, 1914², p. 56). Delvaux himself decided to use the medallion in this way. The Goddess of Wisdom, leaning on an altar and holding her helmet, was seen from the back, her nude body emerging from a drapery; L.'s work was destroyed during the second world war.



40



41

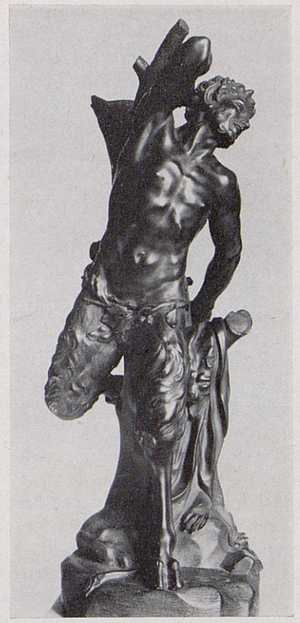
WORKS IN 18th CENTURY SALES UNDER LEGROS' NAME (PRESUMABLY P. LEGROS II), NOT PREVIOUSLY LISTED

41
Flora and a Cupid

Undated Group Bronze
Trouard Sale, Paris, 22 Feb. 1779, no. 320: "A female figure, seated; in one hand she holds a rose which a child appears to ask for; with the other she supports a basket full of flowers; . . . by Legros. H: 78 cm., including the socle à filets and aggraffes in ormoulu".
Two similar small bronzes engraved with a crowned 'C' correspond with this description, one in the Hermitage Museum, Leningrad, the other in a private collection* in the U.S.A.

42
The Satyr Marsyas tied to a Tree

Undated
a. *Terracotta* H: 65
Crozat de Thiers Sale, Paris, Feb. 1773, no. 1054. Sold for 150 L. Not ident. or disapp.
b. *Marble* H: 74
Catal. Coll. Lalive de Jully, 12 Dec. 1764, no. 155 and Lalive de Jully Sale, Paris, 2 May 1770, no. 151: "The Satyr Marsyas tied by his arms to a tree. This piece is well-carved and the work preserves as much as possible the softness of the flesh. By Le Gros." Not ident. or disapp.



42c

c.* Bronze H: 68
Appears in the 1765 Invent. of bronzes belonging to the King of Poland; attrib. to Legros, pendant to a nude Apollo. Now in the Museum at Dresden (H⁴154/17). cf. W. Holzhausen, 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Preussischen Kunstsammlungen*, 1939, p. 174.

DRESDEN, STAATLICHE KUNSTSAMMLUNGEN, SKULPTURENSAMMLUNG

43
The Satyr Marsyas tied to a Tree, suspended in the Air

Undated Terracotta H: 81
Crozat de Thiers Sale, Paris, Feb. 1773, no. 1055. Variants compared with the preceding work. "After the antique. By Legros". Not ident. or disapp.

44
The Seasons

Undated Bas-relief Silver Signed: LEGROS
G.B. Sale, Paris, 21 Nov. 1898, no. 30. Not ident. or disapp.

45
Children holding a Shield

Undated Terracotta
Cayeux Sale, Paris, 11 Dec. 1769, no. 81. Not ident. or disapp.

46 47
Two Small Heads of Children

Undated Marble
Tallard Sale, Paris, 22 March 1756, no. 968, "dans un caractère criant; carved entirely in the antique taste. By M. Le Gros". Not ident. or disapp.

48–50
Ariadne and Bacchus
Danaë receiving the Golden Rain
Leda

Undated Three Bozzetti Terracotta H: 23
Catal. Coll. Lalive de Jully, 12 Dec. 1764, no. 65 and Lalive de Jully Sale, Paris, 2 May 1770, "Le Gros . . . done with all possible ardour. Barely finished. Never exec. in marble. Placed on a foot of gilded wood (65 × 46)".
Not ident. or disapp.

51 52
Homer and Virgil

Undated Two figures Terracotta 59 × 19
D'Espagnac-Tricot Sale, Paris, 22 May 1793, no. 168: Legros. Homer and Virgil, both standing, each holding a book. Sold for 85 L. to Desmarets. Not ident. or disapp.

53
Saint Elizabeth (?)

Undated Terracotta 30 × 11
Aranc de Presle Sale, Paris, 16–24 April 1792, no. 250 and 30 April 1795, no. 155: "holding a book and reading; her head is covered with a veil and she is enveloped in a drapery". Not ident. or disapp.

54
Hercules enchaining Cerberus

Undated Marble
Villemandi Sale, Paris, 3 March 1788, no. 87, "it is signed with the name of Le Gros". Not ident. or disapp.



Detail

LE HONGRE, Etienne (1628–1690)

His grandfather, Melchisedech Le Hongre, was a joiner at La Rochelle. His father, Etienne, was established in Paris as a master-joiner, known for his work in Notre-Dame, at the Louvre, at the Hôtels Hesselin, Grammont etc. He married Catherine Péricart and had nine children, including Etienne the sculptor, who was born and baptised in Paris on 7 May 1628. The parents of the sculptor maintained relationships with well-known artists; among the godparents of their children were the architects François Mansart and Louis Le Vau, the painters Simon Vouet and Robert Camel, the wife of the painter Jean Blanchard, the sculptor Jacques Sarrazin, the master-mason Michel Villedo. Etienne's brother Louis made a career as a painter; his sister Catherine married the sculptor Jacques Houzeau; another sister, Michelle, married the carpenter Jean Bricart.

Acc. to Guillet, Etienne served his apprenticeship under Jacques Sarrazin. In 1653, he went to Rome, with a grant from the King obtained for him by Charles de La Vieuville, Superintendent of Finances. His absence from Paris is confirmed in a deed of gift of 21 Nov. 1653 (Arch. Nat., Y 190, fol. 331) and by his signature as godfather in a register of baptism dd. 17 April 1655 at the Church of Santa Maria del Popolo in Rome. It is likely that in Rome he established some contact with Bernini and perhaps even worked in his studio; in fact it is certain that when Bernini visited Paris, he already knew Le Hongre (cf. nos. 6, 8). On 1 July 1659, Le Hongre was in Paris, as shown by his signature to the Invent. a.d. of his father (Min. Centr. Arch. Nat., Et. CV, 737). On 26 Feb. 1661, he married Marguerite Guichard (Min. Centr. Arch. Nat., Et. L, 75), whose sister Elisabeth married the sculptor Noël Jouvenet eight years later. Le Hongre had six children, of whom only one son, François (died in 1697), clerc tonsuré and painter, followed an artistic career; two other sons served in the King's army. Presented to the Acad. in June 1663, he was received in 1667 (cf. no. 8). Made Asst. Prof. on 20 Oct. 1670; Prof. 3 July 1676; Asst. Rector 27 July 1686 (*P-V*, I, 353; II, 86–7, 332). Although he was never elected Rector, he several times acted in that capacity (*Mercure*, 1 Oct. 1687, p. 292). He had the reputation of performing his duties as an academician very conscientiously. Acc. to Guillet, *Mém. inéd.*, p. 374, 380, his two greatest friends were the architect François d'Orbay and Jean Donneau de Vizé, man of letters and director of the *Mercure Galant*, an influential man, whose second wife was Le Hongre's daughter Marguerite-Catherine, but the marriage took place only after the sculptor's death in 1691. He lived successively in the rue Darnetal, where his father's studio was, then in the rue Montmartre in the Cul de sac des Mazures. On 12 Feb. 1686, the King granted him an apartment in the Louvre (Arch. Nat., O^1 30, fol. 62 v°) and at about the same time gave him a building plot at Versailles, in the avenue de St.-Cloud (Arch. Nat., O^1 1865, fol. 6). He died on 28 April 1690; the Académie held the funeral service at the Grands Augustins on 6 May 1690 (*P-V*, III, 36–7).

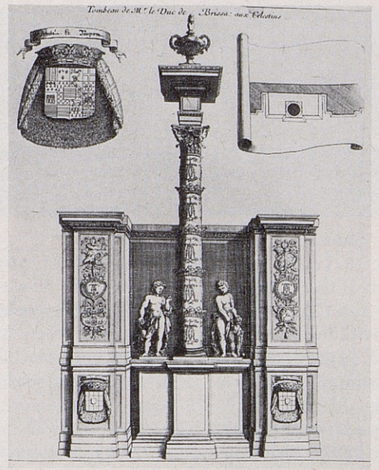
His portrait* painted by A. Bouys in 1688 is in the Museum at Versailles (MV 3636); he is shown with his hand resting on the marble bust of a bearded man.

Bibliogr.: Bibl. Nat. Ms., Fich. Laborde 40958–63. Guillet de Saint-Georges, 'Etienne Le Hongre, Mém. hist.' in *Mém. inéd.*, I, p. 363–82 (the principal source). *Mercure*, Aug. 1684, p. 323; Oct. 1687, p. 292; Jan. 1691, p. 276–80; July 1709, p. 338. Fontenai, II, p. 708. Dezallier, *Vie*, 1787, p. 158. Jal, p. 762. Herluison, p. 235. T.-B., 1928, XXII, p. 586. S. Virault-Hoog, *Etienne Le Hongre*, typewritten thesis, Ecole du Louvre, Feb. 1960. For more detailed inform., see also Min. Centr. Arch. Nat., deeds in Et. XIX, 397; XXI, 182; XXV, 331–2, 335, 338; XXIX, 211–12; XXXVI, 215, 222; XLII, 287; L, 75; LIII, 117, 119, 134; LXIX, 52–3, 56–60, 67, 90; XCII, 254, 338; CV, 737, 746, 931, 939, 943; CXIII, 24.

1
Sculptures at the Château du Bouchet

ca. 1659
a. *Undefined work*
b. *The muse Urania*

Guillet, *Mém. inéd.*, I, 369. The château was situated near Longjumeau (Essone). Guillet states that it belonged to a Fermier général (tax collector) Marchant, also called Gruyn. Roland Gruyn, Seigneur du Bouchet, had, on 12 Sept. 1656, bought the Château de Valgrand, which he renamed Château du Bouchet (Min. Centr. Arch. Nat., Et. XC, 98); it was at the time a great house furnished in rustic style (Invent. 6 July 1656, Et. LXXV, 92). In April 1658, he borrowed the sum of 54,000 L., perhaps in order to pay for alterations: at about this time, in 1659, the Marsy brothers decor. the interior in stucco and T. Poissant, Le H. and other sculptors of the Acad. carved there nine Muses (Guillet, *Mém. inéd.*, I, 306, 326, 369). Valuations of the château,



2

done on 11 March 1712 and 21 Jan. 1714 (Arch. Nat., Z^{1J} 505, 513) and Piganiol (*Environs de P.*, IX, p. 52–3) indicate that the château had indeed a sumptuous decoration, both painted (ceilings, pictures) and carved (chimney-pieces, panelling, statues), often of mythological subjects. In one of the pavilions, the walls and ceiling of a large gallery were magnificently decorated; 9 great figures of the Muses, one of them Urania, opposite 12 marble busts of the 12 Caesars; in a niche, Apollo and three other figures; 20 pictures ornamented the walls and pillars. But in 1665, R. Gruyn fell into disfavour and a tax of 80,000 écus was imposed on him by the Chamber of Justice. On 12 Dec. 1665, he was forced to sell his château to Anne-Marie Martinozzi, Princesse de Conti. Later, the château frequently changed owners: on 30 April 1670, it was acquired by Henri de Guénégaud (Et. XCV, 22); on 6 March 1676, by the Marquise de Clérambault (Et. LXXIII, 520); on 3 Aug. 1681, by Admiral Duquesne; in 1696, by Marc-Antoine Bosc; in 1714, by Charles Chastelain etc. In the 19th c. it was demolished. It is not known what became of the statues it contained.

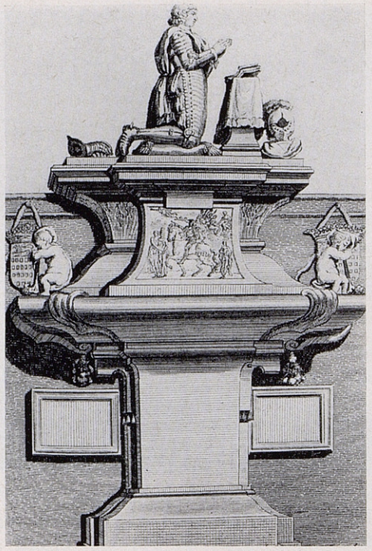
2*
Monument containing the Heart of Louis de Cossé, Duc de Brissac

1661 Marble H: (columns) 350; (statues) 113
cf. *Mém. inéd.*, I, 370; Piganiol, *Descr.*, 1765, IV, 213. Contract of 7 April 1661 between Charles de La Porte, Duc de la Meilleraye and the sculptor (Min. Centr. Arch. Nat., Et. CV, 746, publ. by J. Coural, 'Michel II Bourdin', *GBA*, 1959², p. 279–86). Placed in the chapelle d'Orléans in the Church of the Célestins, Paris. During the Revolution, removed to the Petits Augustins (cf. Lenoir, *Mon. Fr.*, IV, 108, no. 106, pl. CLXXV), then put into the Louvre (mutilated, inv. MR 1659). Drawing in Coll. Gaignières, Bibl. Nat. Est., no. 251, and engr.* by Marot. On a socle, bearing epitaphs (disapp.), a marble column with a Corinthian capital, decor. with eagles and supporting, on a pedestal, a bronze urn (disapp.) with the heart of the deceased Louis de Cossé, who died in Feb. 1661, aged 35 years;





Detail 2



3

on either side of the column, weeping genies* leaning on a shield, one of them holding a heart.

PARIS, LOUVRE

3*
Tomb of Louis Potier, Marquis de Gesvres

ca. 1661 Marble
Attrib. to Le H. by Guillet, *Mém. inéd.*, I, 370. Formerly in the Chapel St.-Léon in the Church of the Célestins, with the tombs of other members of the family. Louis Potier died in 1643, aged 32. In 1661 his father undertook the decoration of a chapel to the memory of the Potier family. Dismantled during the Revolution and removed to the Petits Augustins (*Arch. Mus. Mon. fr.*, II, no. 76, p. 31; no. 242, p. 59). Since 1834, in the Mus. at Versailles (MV 1825, only the deceased, praying). A drawing in the Coll. Gaignières, Bibl. Nat. Est., no. 4434 and the engr.* in Millin, *Antiq. Nat.*, I, pl. 9, p. 46 show a monument composed of the suppliant, in white marble, kneeling on a socle decor. with a bas-relief in copper, repr. the Battle of Sailly, near Arras, where the Marquis met his death.

VERSAILLES, MUSEUM

4*
Exterior Pediment for the Galerie d'Apollon, South façade, Louvre

1663 Stone
Attrib. to Le H. by Guillet, *Mém. inéd.*, I, 368. This work, exec. under the direction of Le Vau, dates, not to 1667, as stated by Guillet, but to 1663, as confirmed by the final payment of 180 L. made to the sculptor in 1667 for "his works of sculpture in 1663" (*Comptes*, I, 181). In the pediment, arms and a kind of gorgon's head; below, between the pilasters, falls of trophies of arms.

PARIS, PALAIS DU LOUVRE



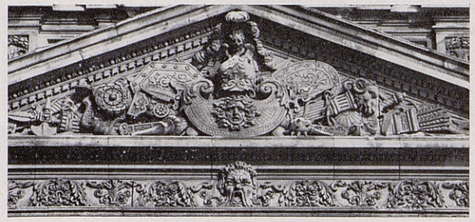
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5
Work on the Façade of the Church of the Prémontrés, Paris

1663 Stucco and wood
Attrib. to Le H. by Guillet, *Mém. inéd.*, I, 365. The Church of the Prémontrés in the faubourg St.-Germain (today the Carrefour de la Croix-Rouge) was built in 1661, with the assistance of the Queen-mother, Anne of Austria, to the designs of the architect François d'Orbay. The work was completed in 1663. Le H. carved on the façade:

a. *Six bas-reliefs in stucco*
In the centre, below the attic storey, a circular bas-relief, showing the Holy Sacrament being carried by an angel on his head; on either side, two rectangular bas-reliefs, each with a kneeling angel; above the two niches, the arms of Anne of Austria; in the arch over the portal, the Conception of the Virgin, with "God the father, St. Ann, St. Joachim and a small figure of the Virgin in a glory".

b. *The wooden decoration of the door*
The church was destroyed in 1719 and replaced by a much larger building. The façade with Le H.'s decoration was engr.* by Marot.
Destroyed

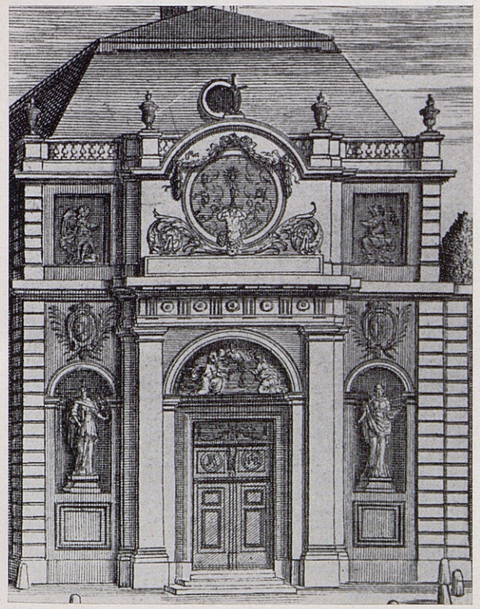


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6*
Saint Mary Magdalen

1663–67 Oval Bas-relief Marble H: 80
Reception piece for the Acad.; submitted 30 June 1663, plaster model March 1665. Le H. was threatened with exclusion because of his delay in executing the marble, which was completed on 30 April 1667 (*P-V*, I, 231, 281, 293, 310, 363–4). Acc. to Guillet (*Mém. inéd.*, I, 363–4) this work received the approval of Bernini. Guillet and Guérin, *Descr. Acad.*, p. 29, 90, report that Le H. wanted to represent the Saint on the way to the Pharisee, but the Académie ordered him to treat the subject in the traditional way, showing St. Mary Magdalen in the desert. In fact, the bas-relief shows the Saint in profile, her expression full of hope; she holds the vase of perfume which she poured over the feet of the Saviour during the meal in the house of the Pharisee. This work decorated the Salle de l'Académie until 1792, when it was trsf. to the Petits Augustins; in 1815 it was given to Notre-Dame, Versailles (cf. A. Fontaine, *Les coll. de l'Acad.*, 1930, p. 165).

VERSAILLES, CHURCH OF NOTRE-DAME



5

7
Models for Two Reliquaries

1664
For the Church of the Augustins Déchaussés or of the Petits Pères (today Notre-Dame-des-Victoires), acc. to Guillet, *Mém. inéd.*, I, 371.

a. The first reliquary was offered by the Queen-mother, Anne of Austria, and Marie-Thérèse in



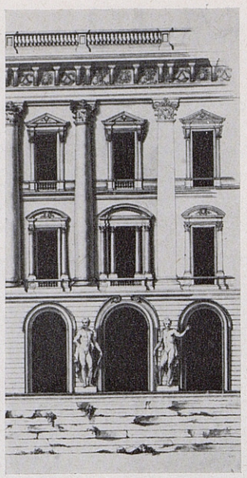
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fulfilment of their vow of 1661 on the occasion of the birth of the Dauphin. It was carried into the church on 15 October 1664 by the Abbé de la Barde, the Queen's almoner (cf. Piganiol, *Descr.*, 1765, III, 1665, p. 83–108). On it was represented St. Teresa, kneeling, holding a newly-born child, the Dauphin.

b. The second reliquary, cast by the King's goldsmith Merlin, was placed in the church in the same year, presented by Brother Fiacre of the Augustins Déchaussés, thanks to donations by persons of quality, incl. Maurice Febronie de La Tour d'Auvergne. Represented on it was St. Cyriacus. It is not known what became of these reliquaries. They are not mentioned by Père Isidore de Sainte-Madeleine in his detailed description of the church, drawn up in ca. 1740 (Bibl. Ville de Paris, Ms. 3548); apparently they were by then no longer part of the Church treasures.
Not ident. or disapp.

8
Models for Two Standing Figures of Hercules at rest

1665–66
For the third plan of decoration for the east façade of the Louvre, supplied by Bernini. cf. Guillet, *Mém. inéd.*, I, 364; the Journal de Chantelou and the letters of Rossi quoted by L. Mirot, 'Le Bernin . . .', *Mém. Soc. de l'hist.*



Detail 8

de Paris, Ile de France, XXXI, 1904, p. 161–288; the letter from D. Cronström to N. Tessin dd. 17 June 1695 in *Corr. Tessin-Cronström*, p. 81–2; R. Josephson, 'Les maquettes de Bernin pour le Louvre', *GBA*, 1928[I], p. 77; A. Schiavo, 'Il viaggio del Bernini in Francia', *Bollettino del Centro di studi per la storia dell'architettura*, 1956, no. 10. Le H.'s participation can be reconstructed as follows: During his stay in Paris from July to Oct. 1665, Bernini entrusted Le H. with the models for two figures of Hercules which were to flank the main portal; Marot's engr. showing two symmetrical figures of Hercules, after the Hercules Farnese, did not satisfy Bernini; after his return to Rome in the Spring of 1666, he ordered his assistant, Mathias Rossi, to modify the maquettes; Le H. then worked on two sets of maquettes, one in stucco, one in wood, for which, in 1666 & 67, he received payments of 500 L., 300 L. and 210 L. on account (*Comptes*, I, 126, 181, 188). Louis XIV did not follow up this Bernini project, but the maquettes were preserved. They were seen by N. Tessin in Paris in 1687. In 1696–7 D. Cronström sent to Stockholm the two Hercules figures (today lost) which he had found in the house of Donneau de Vizé and instructed the painter Francart to make, after the small maquette, a pen and wash drawing of the elevation, which is today in the Nat. Mus., Stockholm, THC 1244*. It clearly shows the two Hercules: the one on the left leaning on a club, his right arm behind his back; the one on the right also leaning on a club, holding in his outstretched left hand the golden apples of the Hesperides. They were praised by the abbé Buti in a sonnet and Rossi (see above) explained the symbolism: they repr. the courage and effort needed to become worthy of admission to this royal abode. Whereabouts unknown.

9
Work at the Palais du Luxembourg, Paris

1665–67
Acc. to Guillet, *Mém. inéd.*, I, 369, Le H. did for Mlle. de Montpensier at the Palais du Luxembourg, or d'Orléans, the following decorations:

a. In her apartments "with a great variety of ornaments and of different figures"

b. In the chapel, where he modelled three bas-reliefs in stucco repr. the Holy Spirit in rays, the Virgin and the Angel of the Annunciation.

At the time when the West Wing of the Palais belonged to the Duchesse de Guise, the East Wing was leased by Marie de Bourbon (contract dd. 19 Sept. 1665) to her daughter Anne-Marie-Louise d'Orléans, Duchesse de Montpensier, and the large sum of 200,000 L. was spent on the repair and re-arrangement of this part; but the appraisement of the work (mentioned in an act of 13 Dec. 1694, Arch. Nat., Z[1J] 427) does not specify Le H.'s work. Mlle. de Montpensier, in her *Mémoires*, IV, 19, 20, 375, mentions that she did not move into her apartments until the smell of paint had dispersed, but does not describe the work. The decoration was very much altered in the course of the following centuries; nothing remains of it today. Destroyed.

10
Work at the Château des Tuileries

1666–67
a. *Concord* Statue Stone H: 230
Payment 400 L. (*Comptes*, I, 126; *NAAF*, 1876, p. 45); cf. La Perdrix no. 1* for identification and position at the attic of the central building on the garden side (symmetrically with a Vestal Virgin by Lerambert, no. 14). She holds a bundle of arms and a pomegranate (*Mém. inéd.*, p. 327–8). Disappeared or destroyed.
b. *Unidentified work*
Payment 300 L. in 1667 (*Comptes*, I, 126). Destroyed.

11
Tomb of André Le Fèvre d'Ormesson

1666–67 Marble and Tonnerre stone
Acc. to Guillet, *Mém. inéd.*, I, 370, Le H. did at St.-Nicolas-des-Champs the tomb of M. d'Ormesson, maître des requêtes. The estimate and contract (devis et marché) between Le H. and the heirs of André Le Fèvre d'Ormesson on 20 July 1666 (Min. Centr. Arch. Nat., Et. LI, 370) states that it refers to the tomb of André Le Fèvre, conseiller du roi and maître des requêtes, who had died on 2 March 1665; the tomb was erected in the family chapel at St.-Nicolas-des-Champs at the request of his heirs: his elder son Olivier and his grandsons (the families of Ormesson, Colanges and Haroys). Le H. provided the design for the tomb which was to be completed eight months later for 1600 L. The monument, attached to a wall, was composed of the tomb itself in black marble (200 × 65 × 30 deep) carrying armorial bearings and placed on two consoles of red marble; in the centre, a death's head and garlands in Tonnerre stone. The tomb was surmounted by a white marble bust of the deceased, after a portrait painted by Möser. This bust rested on a pedestal (H: 100) with an inscription in gold letters on black marble; it was framed by two figures in Tonnerre stone: Fame (H: 150) pointing to the inscription and holding a trumpet, and Memory, seated, with a "cuir

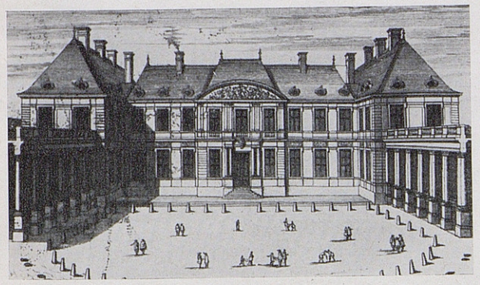
inscrit"; above, a small flying child, in Tonnerre stone, holding in one hand the inscription and in the other an hour-glass. The tomb is not mentioned in any list of epitaphs nor in any of the old descriptions, except in Hébert, *Dict. pitt.*, 1767, I, p. 320, who records in this church three beautiful monuments, incl. that in the Ormesson chapel. The monument must have disapp. during the Revolution. Destroyed.

12
Sculpture at the Samaritaine

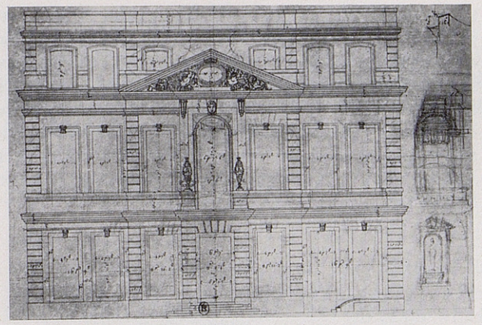
1667
Le H. rec. 516 L. in final payment for undefined work on the water-pump at the Pont-Neuf (*Comptes*, I, 190). The previous year, the Blanchards (nos. 2 & 3) had been paid for the principal group in lead of 'Christ and the Samaritan woman'. Jean Bricart, Jacques Houzeau and Louis Le Hongre, brothers-in-law and brother of Etienne, also co-operated in the decoration of this monument, which was demolished and rebuilt in 1711 (cf. Bertrand no. 32 and Houzeau no. 16*). Destroyed.

13
Work in the House of Jacques IV Gabriel, rue Saint-Antoine, Paris

ca. 1667
Acc. to Guillet, *Mém. inéd.*, Le H. did:
a. *Several ornaments*
b. *The statue of the Muse Urania, placed above the entrance door*
An 'Expertise d'allignement' of 27 April 1667 between the churchwardens of St.-Paul and Jacques Gabriel (Arch. Nat., Z[1J] 296), shows that the architect was about to build for himself a large new house adjacent to a passage alongside the church. On the death of Gabriel, a detailed survey of his house was done on 16 Nov. 1689 (Arch. Nat., Z[1J] 397); the house consisted of a large square central building in three storeys, flanked by two wings. In the centre of the large, triple-arcaded vestibule, paved in black and white, rose a horseshoe-shaped staircase. The apartments were panelled, the cornices carved and painted. Above the doors on the 1st floor and the mantelpieces were plaster bas-reliefs. The statue of Urania is not mentioned in the survey. The house is extant, but without its decoration. Destroyed.



14



15

14
Decoration of the Hôtel de Souvré, Paris

Between 1667–70 Stone
Jacques de Souvré de Courtenvaux, Grand Prior of the Order of Malta, had a great Hôtel built at the Temple by Pierre Delisle-Mansart. Acc. to Guillet, *Mém. inéd.*, I, p. 364–5, Le H. carved the decoration of the façade giving on to the courtyard. This decor., shown in an engr. by Marot*, consisted of:
a. *The pediment*: in the centre, a woman, repr. Religion, on her breast the cross of the Order of Malta, brandishes a sword, from which on her left a group of Mohammedan slaves is recoiling, while on her right, another group seeks her protection.
b. *Ten allegorical bas-reliefs between the windows of the ground floor*: They repr. allegorically ten triumphs of the Order of Malta on the Mediterranean coasts, in the form of tritons and small marine genies taming monsters.
The death of the Grand Prior in 1670 prevented Le H. from completing this work, which had brought him a certain renown. The hôtel was destroyed in 1853.

15
Decoration of the Petit Hôtel de Guénégaud, Paris

1668
The small old Hôtel de Nevers, at the end of the cul-de-sac de Nevers, was reconstructed in 1668 for Henri de Guénégaud to plans by François Mansart and under the direction of his nephew Jules Hardouin-Mansart; it stood next to the Grand Hôtel de Guénégaud which Mansart had previously built. Guillet, *Mém. inéd.*, I, 371, indicates that at the Petit Guénégaud Le H. carved "many busts, bas-reliefs, vases, cornices, capitals, ornamental mantelpieces, sopraportes". In 1669, Henri de Guénégaud fell into disgrace; in 1670, he exchanged with the Princesse de Conti, Anne-Marie Martinozzi, the Grand Hôtel Guénégaud and another house for the Château de Bouchet (no. 1) and an Hôtel on the quai Malaquais. In 1679, the Princesse de Conti bought the Petit Hôtel de Guénégaud. It was used for different purposes, altered and lost all its original decoration. Sketches from the second half of the 18th c., among

them one of the elevation of the garden façade*, are preserved in Bibl. Nat. Est., Hd 625, I. A similar conception of architecture and decoration was manifest in some parts of the Grand Hôtel Guénégaud, of which an interior, semicircular courtyard remains, incorporated by Antoine into the Grand Palais de la Monnaie. The masks and cornices in this courtyard have often been attrib. to Le H., but there is no documentary evidence. Destroyed.



16a



16a

16
Sculptures on the exterior North Façade of the Cour Carrée of the Louvre

1668 Stone
Guillet, *Mém. inéd.*, I, 368, says that Le H. did for this façade "some of the capitals and part of the frieze, masks and other ornaments which one can see there". The *Comptes* show that in fact Le H., Tuby, Legendre (no. 21) and Massou collaborated in this decoration on the North wing, which was begun in 1661 to plans by Lemercier. In 1668, Le H. and Tuby together rec. 1440 L. (*Comptes*, I, 181, 243, 245), while Massou and Legendre were paid 122 L. for four masks. The work of Le H. and Tuby consisted of:

a.(*) On the keystones of the windows, masks of smiling or grimacing fauns (Massou and Legendre also collab.).

b. A frieze of palmettes separating the ground and the first floor.

c. Capitals.

PARIS, PALAIS DU LOUVRE

17
Work on the Model for the Third Order on the exterior South Façade of the Cour Carrée of the Louvre

1668
Le H. rec. 200 L., then 325 L., for this work (*Comptes*, I, 245, 321). Girardon (no. 24) and Tuby also worked there. The models for "capitals and other ornaments" were intended for the 3rd storey, built in 1670 above the South wing in order to join the West wing with the one giving on to St.-Germain L'Auxerrois. The capitals are Corinthian with three rows of acanthus leaves.

18
Sculptures for the Fête de la Feuillée at Versailles

1668 Gilded cardboard
a. *Amphion* Statue
b. *Two terms of old men* H: 325
This work is attrib. to Le H. by Guillet, *Mém. inéd.*, I, p. 377. The payment of 2457 L. in the *Comptes*, I, 302 is made to Le H., Houzeau, and Van Obstal. Lerambert (no. 18) also took part in this decor. cf. Houzeau no. 20*. Destroyed.

19
Work in the Hôtel of the Comtesse de la Fayette, 50 rue de Vaugirard, Paris

1669
Marie-Madeleine Pioche de La Vergne, who in 1655



21

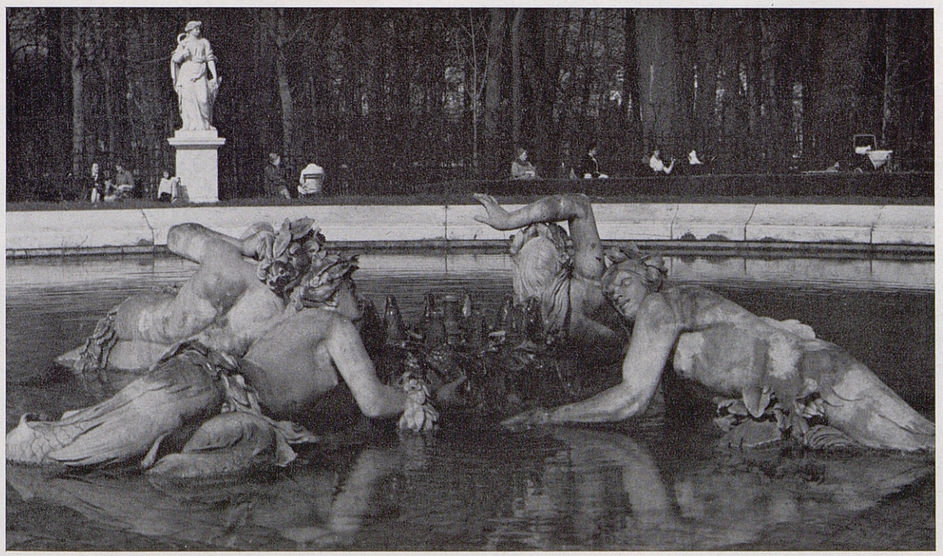
had married the Comte de La Fayette, lived for 33 years, until her death in 1693, in an hôtel situated at the corner of the rue de Vaugirard and the rue Férou, where she held a much frequented literary salon. cf. E. Magne, *Mme. de La Fayette en ménage*, 1926 and M. Dumolin, 'La maison de Mme. de La Fayette', *Bull. Soc. hist. VIè arr. Paris*, 1927, p. 39. Guillet (*Mém. inéd.*, I, 371) informs us that in ca. 1669 Le H. undertook the decoration of the apartments. An arbitration award for masonry work (toisé et sentence arbitrale, dd. 6 Feb. and 18 Oct. 1670, Arch. Nat., Z^{1J} 306 & 309) suggests that in 1669, the Hôtel had been altered, especially the grand chamber, for which contracts were passed under private seal on 6 June 1669; the contractor was called Pierre Chevalier. No details are given of the sculptural work. The Hôtel later changed hands and was much modified in 1735 by the family La Trémoille. Nothing remains of Le H.'s decoration.

20
Restoration of an Antique Bust

1669 Black marble
Acc. to Guillet (*Mém. inéd.*, I, p. 371), Cardinal de Fürstenberg, abbé of St.-Germain-des-Prés, "asked him (Le H.) to complete a black marble bust for which he supplied him with an antique head". Not ident. or disapp.

21 22
Restoration of the Statues of March and September at Fontainebleau

1669 Two statues Stone
For the Parterre du Tibre in the park at Fontainebleau laid out by Le Nôtre. cf. Girardon nos. 13–14*. In 1664, Girardon, Tuby, Regnaudin, the Marsy brothers and Th. Poissant each rec. payments for two figures of months. Five years later, Le H. rec. 400 L. for the months of 'March' and 'September' which had been comm. from Th. Poissant (*Comptes*, I, 353, 405); this probably refers to modifications or repairs (cf. Th. Hedin, 'G. and B. Marsy', Dissert., August 1977, Chicago, II, p. 433). A drawing by Le Brun (Bibl. Ecole Beaux-Arts, Le Brun 1165*) seems to be a sketch for the Month of March. In 1731, acc. to Abbé Guilbert (*Descr. . . . de Fontainebleau*, Paris, 1731, II, p. 111), the statues were no longer in position. It is not known what has become of them. Not ident. or disapp.



23

23(*) 24(*)
Bassins des Tritons et des Sirènes

1669 Two groups of four figures Lead
Guillet, *Mém. inéd.*, I, p. 377–8. Exec. in collab. with Tuby. After Le Brun's designs (Nivelon, 'Le Brun', p. 264). The two sculptors rec. 180 L., then Tuby alone 900 L. (*Comptes*, I, 333). For the Bassins des Couronnes or des Sirènes at the Parterre Nord of the Petit Parc at Versailles, where each of two circular bassins was ornamented with a group of two tritons and two sirens bathing in the water and (originally) holding up a crown of fleur-de-lis carved by Mazeline and Jouvenet (no. 41). The crowns have disapp. Engr. by Thomassin, *Vers.*, p. 145–6.

VERSAILLES, PARK

25*
Dancing Children for the Allée d'Eau

1669–70 Two similar groups Gilded lead H: 120
Two of the 14 groups or fountains called "the Marmousets" which lined the Allée d'Eau, cf. P. Legros no. 4. Le H. rec. two payments of 2300 L. and of 4500 L. for these groups and no. 26 (*Comptes*, I, 333, 418). The Invents. and old Descriptions agree in attributing to Le H. the 3rd pair. Each group is composed of two small boys and a little girl dressed in a long gathered skirt with an embroidered girdle; they are holding hands, dancing round a pier with two quivers. Engr. by J. Lepautre. In 1688, one of the two lead groups by Le H. was moved to the park at Marly and put on the ramp of the staircase at the lower part of the Rivière, on the side of the Offices, where it was described in ca. 1709 in the Invent. des Plombs (Arch. Nat., O^1 1968). It has not survived the destruction of Marly. In 1688, the groups were cast in bronze after the lead models; they still are in the Allée d'Eau. Thomassin, *Vers.*, p. 150, has engr. the bronze group by Le Hongre.

VERSAILLES, PARK (*bronze group, the lead groups no longer exist*)



Detail *23*

26
Eight Suns for the Steeple of the Sainte-Chapelle, Paris

1669–71 Gilded metal
Guillet, *Mém. inéd.*, I, 371. Le H. was paid 1000 L. for this work (*Comptes*, I, 349, 414, 500). At the same time, the painters Bricart and Louis Le Hongre undertook the gilding. All this ornamental work disappeared in 1793. Destroyed.

27
Sculptures at the Bain des Nymphes

1670 Bas-reliefs Lead
On the decoration of this Bassin, cf. Legendre no. 23. Girardon (no. 22), P. Legros I (no. 6) and L. Magnier also took part. The payment to Le H. is included in that for the children in the Allée d'Eau (no. 25). Guillet, *Mém. inéd.*, I, p. 377 states that Le H. carved "three



24



25

bas-reliefs of which one repr. a child and each of the others a water-god". Legros' style is recognisable on the right, Le H.'s on the left, especially in:

a.* The nude young man, repr. a river, on the left hand side of the rear wall, at the back.

b.* The nymph reclining on an urn, her chin resting on her hand.

c.* The young child walking, carrying on his head a large shell filled with seafood.

d.* The child lying on a dolphin.

e.* The lobster biting a fish, at the extremity of the left wall, is perhaps also by Le H.

VERSAILLES, PARK

28
Six Trophies for Versailles Palace

1670–71 Stone
Six of the 24 trophies for which the Marsy brothers,



27b



27a

Houzeau (no. 30), P. Legros I (no. 12), Massou and Le H. rec. 14,600 L. (*Comptes*, I, 418, 510, 513); they crowned the three façades of the central building, on the garden side. Guillet, *Mém. inéd.*, attribs. six to Le H. Replaced by copies. Destroyed.

29
Capitals and Ornaments for the Colonnade of the Louvre

1670–73 Stone
Acc. to Guillet, *Mém. inéd.*, I, 364, Le H. did "some of the Corinthian capitals which are at the portal on the side of the Church of Saint-Germain, with some of the ovals and supports of the peristyle". Le H. received, in 1670, a final payment of 2910 L. for "four column capitals, three pilasters and two quarters"; then in 1673, a payment of 833 L. for "capitals and pilasters (that he has done)" (*Comptes*, I, 405, 743). Lespagnandelle (no. 23), Poissant, Temporiti and Caffieri also took part



27c



27c

in this decoration which consisted of:

a.(*) Corinthian capitals on columns and pilasters.

b. *Stone interlacing*, joining the columns, but in the 19th c. replaced by an iron grille.

c.(*) Garlands in the shape of medallions, attached to the wall.

PARIS, PALAIS DU LOUVRE

30
Work at the Collège des Quatre-Nations

1670–74
Under the direction of François d'Orbay, cf. M. Desjardins, nos. 13 & 23*. Le H.'s work is listed by Guillet, *Mém. inéd.*, I, p. 366–81 as:

a. *The Arms of the Four Nations*: Pignerol, Roussillon, Artois and Flanders, placed inside the chapel, in the vault which overhangs the High Altar. They no longer exist.

b. The decoration of the portal of the chapel, in the forecourt.

I. Above the arch of the portal, four small angels holding a ducal cloak with the arms of Cardinal Mazarin. This project was probably never executed, since Le H. carved above the arch only two small angels*, still extant; the central motif was replaced in 1805 by Houdon with a bust of Minerva and a number of attribs. of the sciences.

II. Inside the arch, an oval ornament of festoons*, framing the inscription related to the foundation of the College. The inscription has been replaced by enribboned lictors' fasces.

III. Between the columns on either side of the door, ornaments of interlaced laurel-branches*, oval in shape, also containing the arms of the four nations. The arms have been scratched out.

IV. *The woodwork on the wings of the door*, with the attributes of St. Louis. No longer extant. Drawing in Arch. Nat., M 176, no. 22*.

c. Tradition, confirmed by the style, attribs. to Le H. also 'Science'* and 'Vigilance'*, two recumbent female figures in the pediment above the portal. 'Science' holds a book and a roll of parchment; she leans on a globe, which signifies, acc. to Ripa, that she does not "tolerate contradiction, just as the globe does not admit contradictory movement". 'Vigilance' holds a bell and a hammer, and leans on a planisphere. For this ensemble, completed in 1673, Le H. rec. 1600 L. from 1671–3 (Arch. Nat., H^3 2822, fol. 76, and Bibl. Institut, Ms. 368, fol. I v° to 3v°).

PARIS, PALAIS DE L'INSTITUT

31
Work in the Hôtel of the Duchesse de Noailles, rue Saint-Honoré, Paris

ca. 1671
Acc. to Guillet, *Mém. inéd.*, I, 371, Le H. "worked on the ornaments for the Cabinet of Madame la Duchesse de Noailles in her Hôtel, near the Jacobins

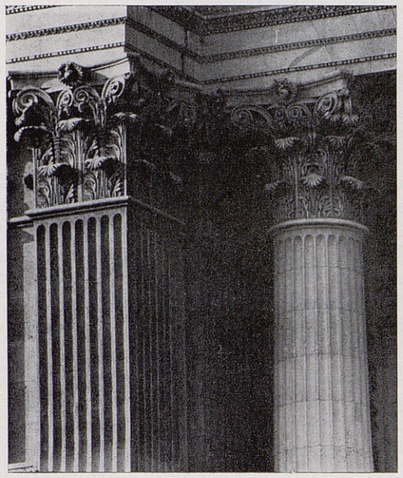


27d





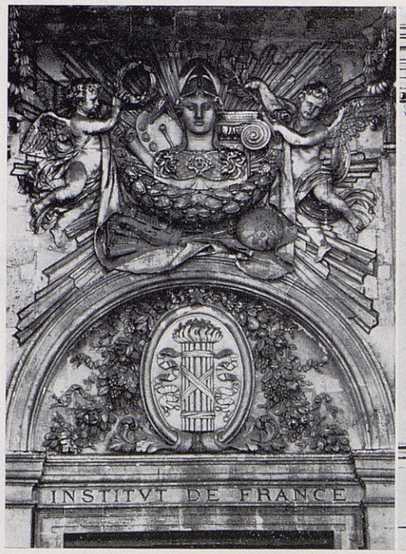
30c



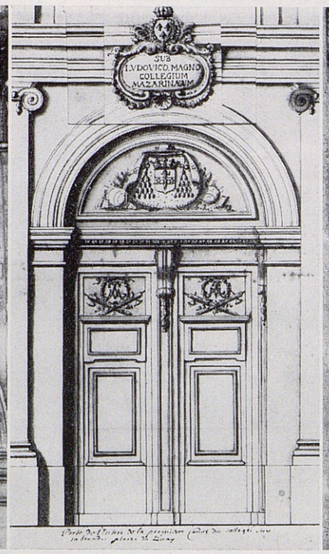
29a



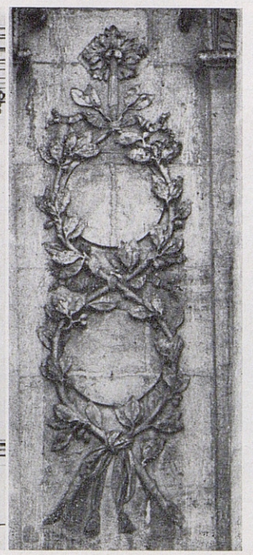
29c



30bI



30bIV



30bII



33



32

in the rue St.-Honoré". This refers, not to the Grand Hôtel de Noailles (former Hôtel Pussort, then Bertin) which Adrien-Maurice, Duc de Noailles, did not buy before 1711, but to the neighbouring Hôtel de Bournonville, which had come to his father Anne-Jules when he married Marie de Bournonville, contract dd. 13 Aug. 1671 (Min. Centr. Arch. Nat., Et. CXIII, 73). In 1711 it was given the name of Petit Noailles, to distinguish it from the Grand Noailles. Le H.'s work could not therefore have been done before 1671; however no contract has been found. On 8 May 1716, a survey of the buildings made when Marie de Bournonville, Duchesse de Noailles, sold her Hôtel with all its decorations to Cardinal Jean d'Estrées on a lifetime lease, with authority "to pull down the two Cabinets protruding into the garden" (sale, 8 May 1716, Arch. Nat., Z^{1J} 525). After this date, the ceiling with its plaster dome had its panelling "broken and penetrated by rainwater"; "large old sculptures" and a cornice decorated the nearby grande chambre. These rooms were replaced by the famous library of Cardinal d'Estrées mentioned in Brice, *Descr.*, 1717, I, p. 228. Destroyed.

32–36
Sculptures on the Central Building of Versailles Palace

32* 33*
Zephyr Flora

1671 Two statues Stone H: over 200
At the attic storey, on the South face of the central building. Le H. rec. 600 L., then 1500 L., for these statues and for the medallions and the bas-reliefs (nos. 34–36) which he did for this façade (*Comptes*, I, 512). Guillet, *Mém. inéd.*, I, 375, attribs. to Le H. in addition the two statues of Vertumnus and Pomona, but they seem to be the work of P. Legros I (cf. nos. 7, 8). As explained by Félibien des Avaux, *Vers.*, p. 295, Flora symbolises the flowers of the parterre, spread out at the base of this façade; Zephyr, her lover, encourages their blossoming with his light breeze. He is accompanied by a swan; Flora carries a basket of flowers. In 1897, Jonchery restored the two statues: he reworked Zephyr's face, wings, a leg, a foot and the swan, also Flora's shoulder and right arm (Arch. Nat., F^{21} 3495^{B}, cf. F. Souchal, 'Versailles', *GBA*, 1972^{1}, p. 81–2).

VERSAILLES, PALACE

34 35
Vertumnus and Pomona

1671 Two oval medallions
For the same façade as nos. 34–35. Placed behind the columns of the right forepart. Attrib. to Le H. by Guillet, *Mém. inéd.*, I, 375. For payment, cf. nos. 32–33. Replaced by copies in the 19th c. Destroyed.

36
Children Gardening

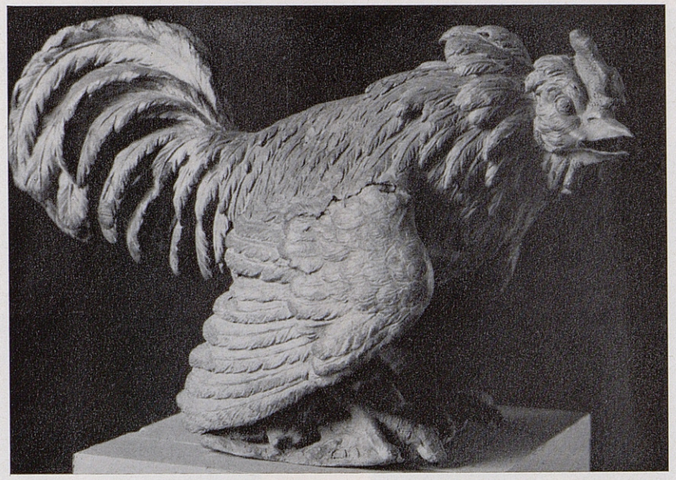
1671 Five rectangular bas-reliefs
On the same façade as nos. 32–35. Attrib. to Le H. by Guillet, *Mém. inéd.*, I, 375; for payment, cf. nos. 32–33. Descr. by Félibien des Avaux, *Vers.*, p. 295: "children, or little cupids, occupied in arranging gardens, planting, cultivating flowers and making garlands". Disappeared in 1675 during Hardouin-Mansart's alterations. Destroyed.

37
Thetis, for Versailles Palace

1672 St.-Leu stone H: ca. 250
Payment 400 L. (*Comptes*, I, 617). Attrib. to Le H. in the *Comptes*, by Guillet, *Mém. inéd.*, I, 375 and by Piganiol, *Vers.-Marly*, 1764, I, p. 14. Placed on the balcony of the South wing of the Offices. This statue personifies, together with Houzeau's 'Galathea' (no. 35) and Buyster's 'Neptune', one of the four elements: 'Water'. Disappeared in 1814.

38
Animals for the Fountains of the Labyrinthe, Versailles

1672 Painted lead.
cf. J. Wilhelm, 'Le Labyrinthe', *Revue hist. de Vers.*, 1936, p. 54; S. Hoog, 'Du nouveau sur le Labyrinthe de Vers.', Colloque sur l'animal de Lascaux à Picasso, Paris, 1976 (unpublished). For these animals, Le H. rec. two payments of 1000 L. and 1800 L. (*Comptes*, I, 617, 696), and signed a receipt for 300 L., publ. in *NAAF*, 1876, p. 33. Acc. to Guillet (*Mém. inéd.*, I, 377), he made for the fountains the figures of the Cock and the Wolf, and worked on the Fountain of the Diamond and on others. These attributions are confirmed and completed by a plan of the Labyrinthe in the Coll. Tessin, Nat. Mus., Stockholm; this plan has a hand-written list of the sculptors of 36 of the fountains. Five fountains are attrib. to Le H.:

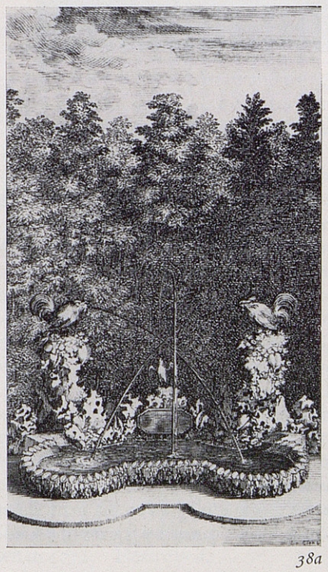


38a

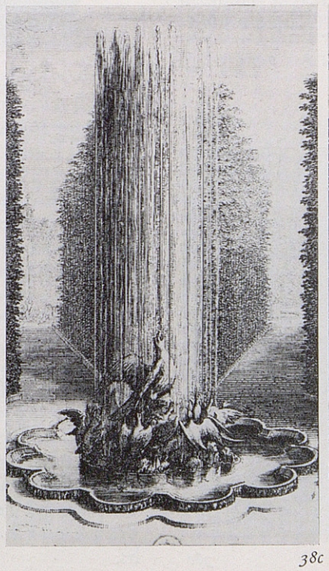
a. The Cocks and the Partridge. Fable no. 2; engr. by S. Leclerc*. Still extant is a cock* (H: 40), Versailles Museum (MV 7938).
b. *The Cock and the Diamond*. Fable no. 4; engr. by S. Leclerc*.
c. *The Kite and the Birds*. Fable no. 22; engr. by S. Leclerc*.
d. *The Wolf and the Porcupine*. Fable no. 30; engr. by S. Leclerc*. (Guillet, *Mém. inéd.*, I, p. 240 attribs. the two wolves to L. Magnier.)
e. The Wolf and the Head. Fable no. 37; engr. by S. Leclerc*. Still extant is the main group*, acquired by the Versailles Museum in 1948 (MV 7941; H: 121). The wolf holds in its paws a female head in white-painted lead, which Charles Perrault, in his descr. of the Labyrinthe, thought to be marble. Destroyed, except for some fragments in the Museum at Versailles.

39
Sculptures at the Trianon de Porcelaine

a. *Two Basins on pedestals*
1672 Lead
Payment 9500 L. (*Comptes*, I, 541, 587). These were placed on the parterre in front of the Trianon and are visible in an engr. by Pérelle. Confirmed by a letter of Colbert (Bibl. Nat., Ms. Mélanges Colbert, v. 160, fol. 859). cf. P. de Nolhac in *Revue hist. Vers.*, 1901, p. 11.



38a



38c

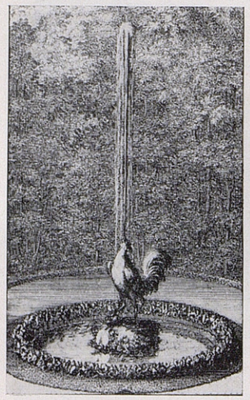


38d

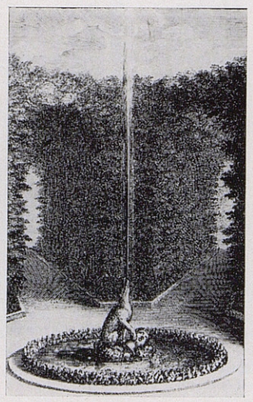


Detail *38e*

b. *Ornaments on the Roof of Trianon de Porcelaine*
1672 Gilded lead
cf. Houzeau no. 38* and Legros I, no. 15. Le H. rec. payments of 5050 L. and 366 L. (*Comptes*, I, 635, 705). Guillet (*Mém. inéd.*, I, 378) describes this decoration as "a representation of the chase showing dogs, hares, birds and several children", also "lead tassels for the upper part of the château". An engr. by Pérelle (Houzeau no. 38*) shows the appearance of the Trianon de Porcelaine, which was destroyed in 1687.



38b



38e

40
Winged Genie for the Funeral Service of Chancellor Séguier at the Church of the Oratoire

1672 Cardboard
Held on the 4th May 1672. After Le Brun's design. See Girardon no. 28. Le H. did one of the four angels or "génies des hommes scavants" personifying "men learned in Poetry, Painting, Sculpture and Eloquence". The three others were by Desjardins (no. 17*), Houzeau (no. 36) and Massou. *P-V*, I, 387. Engr. by S. Leclerc. Descr. by Nivelon, 'Le Brun', p. 248–9. Destroyed.

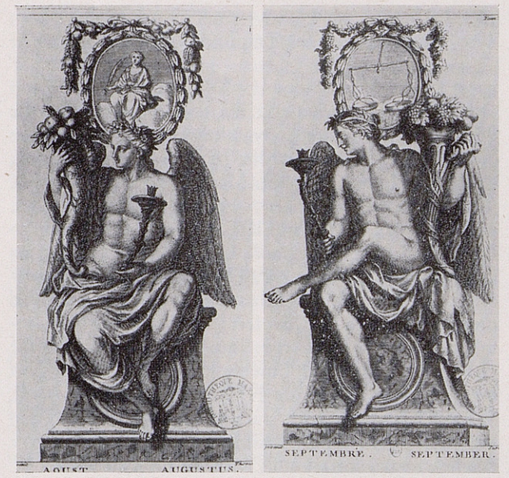


38e

41
Work at the Hôtel de Condé, Paris

1672
Situated in the rue Neuve-Saint-Lambert; after 1664, a new pavilion, designed by François Mansart, was added under the direction of Jacques IV Gabriel. Acc. to Guillet (*Mém. inéd.*, I, 371), Le H. took part in the work in c. 1669. But in Jan. 1673 a series of appraisements (Arch. Nat., Z^{1J} 319) were carried out: of the masonry (by Gabriel), the woodwork (by E. Carel), the sculptural work (by Le Hongre), the metal-work (by Luchet and Boisse) and the carpentry (by Lucas). This shows that Le H.'s work in this pavilion must be dated to c. 1672. The pavilion was transformed by rearranging the apartments and dispensing with the chapel. The new decor. by Le H. consisted of:

a. *Carving on the façade giving on to the petit parterre:* 5 consoles of Troussy stone joined by friezes of fleurs-de-lis.



42a

b. *Carving in the Cabinet Doré of the upper apartment.* Above the doors, children holding garlands and friezes of palms and laurels. On four pilasters, falls of flowers; on the arched mantelpiece, Apollo's lyre; a picture-frame decorated with flowers.

c. *Carving in the Appartement des Bains*, the large oval of the ceiling and two bas-reliefs of children engarlanding vases.

d. *The Cornice of the cabinet of the lower apartment.* The whole of this work was estim. at 1355 L. The hôtel was pulled down in 1773 to make way for the present Théâtre Odéon.
Destroyed

42
Work in the Appartement des Bains, Versailles Palace

1672–76
a. *The months of August and September*
1674–75 Two statues Lead and tin, gilded
Payment of 400 L. on account for these two figures, followed by rather vague accounts and a final payment of 2550 L. on 4 Feb. 1676 (*Comptes*, I, 760, 832). For the 12 figures of the Months for the Cabinet Octogone, exec. after Le Brun's drawing, cf. Desjardins no. 27a. Guillet (*Mém. inéd.*, I, 376) attribs. to Le H. the months of July and August; Piganiol, those of August and September (*Vers.-Marly*, 1730, II, p. 20); Félibien des Avaux, only August (*Versailles*, Tables); Monicart (*Vers. immortalisé*, I, p. 84) that of September in his verse:

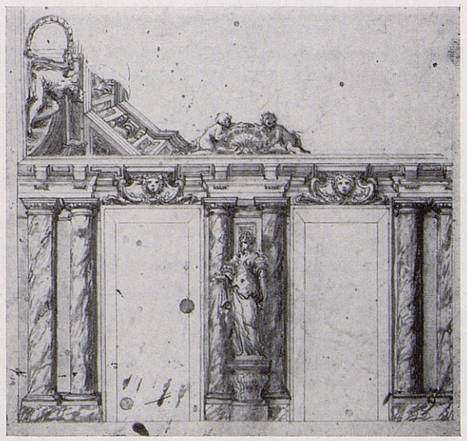
"Ma statue est de prix et de belle apparence
Le Hongre l'a sculptée avec art et science".

This is his only attribution, so it is likely to be correct. If so, Le H. can be credited with the months of August and September, personified, like the others, as young winged men holding a cornucopia and a torch; they have been engr. by Thomassin* and Surugue* in Monicart. The 12 statues of the Months were melted down in 1772. Destroyed.

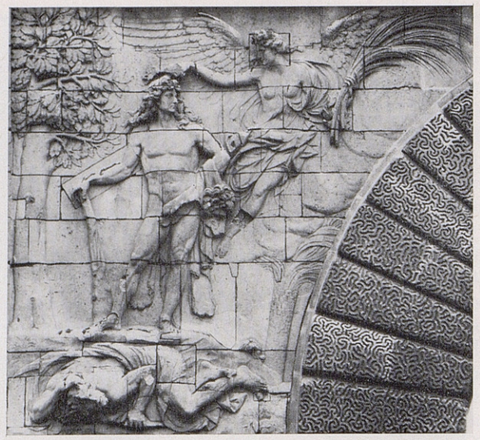
b. *Decoration of the Salle Ionique and the Cabinet Octogone*
P. Legros I (no. 21b), Desjardins (no. 27b), Houzeau (no. 33), Tuby, Massou and the Marsy's collaborated in the decoration of the Cabinet Octogone, and Houzeau in that of the Salle Ionique. But the payments show that Le H. was mainly responsible: in 1672, he rec. 3000 L. with Houzeau; in 1674, 600 L., 600 L., 800 L.; in 1675, 2100 L.; in 1676, 1236 L. towards a total payment of 5236 L. (*Comptes*, I, 512, 760, 832, 903). The Salle Ionique, or Salle de Diane, which lead to the Salon Octogone, had 12 Ionic columns supporting the ceiling; Guillet, *Mém. inéd.*, I, 371, gave this description of Le H.'s work: "one sees hunters' nets, hunting-horns and heads of dogs. The ceilings between the columns, the cornices, the festoons, the ornaments of the sopraportes and those of the niches make an agreeable accompaniment". A drawing in the Tessin–Cronstedt Coll. in Stockholm (no. 5082*), records the decorations of these apartments, completely altered under Louis XV. Destroyed.

43
Louis XIV on horseback

1673 Large model Plaster (?)
The *Livret* of the 1673 Exhibition at the Acad. lists on p. 32: "the figure of the King mounted on a bronze horse", by Le H. Guillet (*Mém. inéd.*, I, 371) confirms that Le H. "did a figure of the King mounted on a bronze horse brought from Nancy and placed in the courtyard of the Palais Brion", where the Academy had its seat between 1661–92. This bronze horse, comm. from Chaligny at Nancy in 1621 and intended for the effigy of Duc Charles III of Lorraine, was finally left without a rider. When in 1670 Louis XIV occupied Nancy, he ordered the horse to be trsf. to Paris and Le H. was paid 561 L. in 1674 for "the equestrian statue of the King in the courtyard of the Acad. de peinture" (*Comptes*, I, 735). Probably in plaster, because Guillet says that "the ravages of the weather have destroyed the figure that S.A.R. M. le Duc d'Orléans had inspected



42b



48

with interest, followed by a party of the nobles of the Court". It is also not known what became of the horse. Destroyed.

44 45
***Saint Mark* and *Saint Matthew*, for the Chapel of the Collège des Quatre-Nations**

1673–77 Two Groups Stone H: ca. 350
Two of the 12 groups placed on the entablature of the Chapelle de l'Institut; the others were by M. Desjardins (see no. 23* for Biblio. and payments), Houzeau (no. 42), Massou, Jouvenet (nos. 4, 5) and Granier (no. 1). The payment to Le H. was fixed by Girardon at 10,600 L. (Bibl. Institut, M 368, fol. 125 v°; payment in Arch. Nat., H³ 2824, fol. 30, 32). Destroyed.

46
Work on the Escalier des Ambassadeurs, Versailles Palace

1674
Regnaudin and Le H. together rec. 310 L. for unspecified work on this staircase, on which a team of sculptors worked, incl. Desjardins (no. 25), *Comptes*, I, 760, 1287. The staircase, begun 1672 and completed 1679, was destroyed in 1752.

47
Five Masks for Versailles Palace

1674 Stone
Payment 200 L. (*Comptes*, I, 760). These masks decorate the keystones of the ground-floor windows of the central building. They are probably those on the South façade, below the balconies where Le H. had already carved statues and bas-reliefs (nos. 32–36). Acc. to Félibien des Avaux, *Descr. sommaire du chât. de Vers.*, 1674, they are "heads of young men and girls crowned with all kinds of fruit". At the beginning of the 20th c. these masks were very much restored, some completely redone.

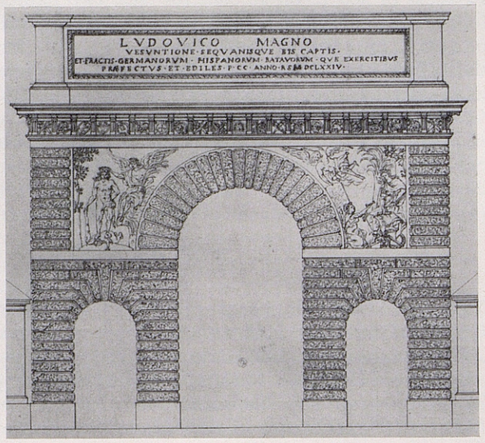
48*
The Dissolution of the Triple Alliance

1674 Bas-relief Stone
One of four bas-reliefs on the triumphal arch of the Porte St.-Martin, built by Blondel; the other three bas-reliefs were by Desjardins (no. 26 and *App.* p. 431), P. Legros I (no. 20) and Marsy. Payment 1200 L. (Ordonnances 20 Nov. 1675 and 14 Aug. 1676, Arch. Nat., KK 493, fol. 75 and KK 494, fol. 144). Attrib. to Le H. by Guillet (*Mém. inéd.*, I, 373; Brice, 1713, I, 370; Piganiol, *Descr.*, IV, p. 62). The King is repr. allegorically as Hercules manhandling the three-headed monster Geryon at his feet; Victory, with palm-branches in her hand, rises into the air to crown the victor. The Museum at Stockholm has two drawings of the arch which show Le H.'s work: no. 8387* (Coll. Tessin-Harleman) with variants in the composition and no. 1941 (Coll. Tessin-Cronstedt) which, like Pérelle's engr., corresponds with the finished work.

PARIS, PORTE ST.-MARTIN

49
Work at the Hôtel de Chaulnes, Paris

1675–77
a. Interior decoration
Acc. to Guillet (*Mém. inéd.*, I, 371), Le H. "decorated one of the apartments of M. le duc de Chaulnes in one of the pavilions of the Place Royale" (9, place des Vosges). For the then owner (Charles d'Ailly, duc de Chaulnes) J. Hardouin-Mansart built in 1675–77 on the first floor of the great North wing the apartments for the duke and the duchess and a large room or gallery. Recent restorations have revealed quite a lot of the old decoration, panelling on the base and cornices. cf. J.-P. Babelon, 'L'œuvre de J. Hardouin-Mansart à l'Hôtel de Chaulnes', *BSHAF*, 1968, p. 37–46.
b. *Statue*
We know from private archives mentioned in G. Périer de Féral ('L'Hôtel de Chaulnes', typewritten



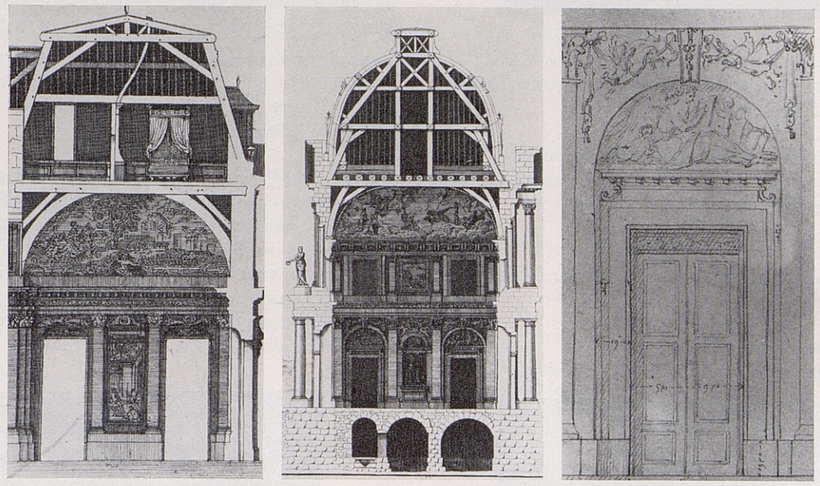
48

thesis, Bibl. Ville de Paris, Ms. C.P. 6462–3) that a life-size statue was comm. from Le H. for this hôtel.
This may refer to the marble and bronze statue of Louis XIV standing, which was put into a niche at the end of the garden (Arch. Nat., S 1020), and destroyed during the Revolution; the fragments were buried in situ, recovered in 1913, but lost again (*Comm. Vieux Paris, P-V*, meetings of 2 Nov. 1913, 9 May and 4 July 1914). Probably destroyed.

50
Work at the Château du Val, near Saint-Germain-en-Laye

1675–79
Le H. and associates rec. 3 payments: 1500 L., 3600 L. and 1056 L. for the decor. of the château, where Desjardins (no. 28(*)) and Légeret (no. 4) also worked. Still extant are masks, urns and some wood panelling in the circular salon of the East wing.

CHATEAU DU VAL (Yvelines)



51c, d¹, d²

51
Work at the Château de Clagny

1675–82
The château was built between 1675–82 by J. Hardouin-Mansart for Mme. de Montespan; a whole team of sculptors was employed. Le H.'s participation is impossible to define exactly:
a. *Undefined work* 1675–78
Payment 8400 L. in several instalms. jointly to Desjardins (no. 29a) and Le H. (*Comptes*, I, 846, 917, 982, 1076).
b. *Work on various models* 1676–80
In 1682 Desjardins and Le H. rec. 90 L. "for work in plaster done in 1676 on the large model" (*Comptes*, II, 175); in 1677, Le H. alone rec. 72 L. "for ornaments that he has done on the model" (*Comptes*, I, 982); in 1682, Desjardins (no. 29b), Le H., Jouvenet (no. 7e) and other sculptors took part in the construction "of the wax model of the Galerie of the château" (*Comptes*, II, 174); about this Galerie, cf. Cornu no. 15.
c. *Various ornaments*
Acc. to Guillet (*Mém. inéd.*, I, 378), Le H. had done in one of the apartments "a stucco cornice and a string course on the ceiling". Probably this refers to the architectural decor. of the Grande Chambre de Parade in the apartment to the right on the ground floor, for which he and Jouvenet (no. 7c) rec. 600 L. and 575 L. in 1677 (*Comptes*, I, 982, 1076). This decor. is distinguishable on the right-hand side of M. Hardouin's engr. showing a longitudinal cross-section of the Galerie* (Bibl. Nat. Est., Va 78 h).
d. *Work in the Salon de pierre*
This was the Grand Salon in the right wing, so called by Guillet, *ibid.*, who describes Le H.'s work there as: "figure of a woman and two children who repr. the Glory of the Princes"; "several Corinthian capitals and a number of trophies"; finally, outside this Salon, "two captives placed above the arcades". The *Comptes* (I, 68) confirm this by a payment of 450 L. to Le H. in 1681 for "a figure and two dessus d'arcades". One cannot distinguish in the contemporary engravings which motifs decor. the three arcades at the entrance to the Grand Salon on the garden side. They should not be confused with those on the pendentives of the cupola, where acc. to the *Mercure* (Nov. 1686, II, p. 910) and Dezallier (*Env. de Paris*, 1779, p. 183) stood "eight figures of slaves".
The figures of the woman and children, the capitals and the trophies appear quite clearly in M. Hardouin's engr. showing a cross-section of the Grand Salon*; also in four designs in sanguine* (Bibl. Nat. Est., Va 78 h, IV). They refer to the decor. of the arches over the doors and niches of this Grand Salon, illustrating allegorically the Glory of the Princes as Figures of Fame sitting among putti and writing down History.
All this decor. disapp. during the demolition of the Château de Clagny.



56

52
Sculptures on the Pediment of the former Chapel at Versailles Palace

1676–77 Stone
cf. P. Legros I no. 24; together Legros and Le H. rec. 1500 L. (*Comptes*, I, 903, 963). Destroyed.

53
Work on the Models for the Dôme des Invalides

1676–78
a. *The small wax model* 1676–78
cf. M. Desjardins no. 31. Mém. in Arch. Guerre, carton 17, liasse B., pièce 4. In collab. with Desjardins and Jouvenet (no. 9).
b. *The plaster model* 1677–78
With the same collaborators. Mém. as above, pièce 6. Destroyed.

54
Work on the Lantern of the Dôme des Invalides

1677–78
a. *Four fleurs-de-lis* Lead and tin
b. *Six consoles* Wood covered in lead
With M. Desjardins (no. 33) and Jouvenet (no. 10). Mém. as for no. 53.
Destroyed.

55
Work on the Roof of Versailles Palace

1678–84 Lead
With Mazeline and Jouvenet (no. 15). Payments 2100 L., 700 L. and 10,000 L. (*Comptes*, I, 1158, 1283) for ornaments on the lanterns and the roof. Some of these ornaments still exist; the lanterns have been destroyed.

VERSAILLES, PALACE

56* Africa 57* Wealth 58* Authority

1679 Three statues Stone H: Over 200
The *Comptes* are imprecise about these statues. Le H. rec. 200 L. in 1679 for one of them, then 300 L. in 1681, perhaps for another (*Comptes*, I, 1158; II, 11) and a final payment of 7122 L. for "works of sculpture in various parts of the château in 1678, 79 & 80" (*Comptes*, I, 1286). These are three of the 18 statues on the balustrade on the left wing of the Cour de Marbre, all of them seated figures. Guillet, *Mém. inéd.*, I, 375 attribs. to Le H. 'Africa' and 'Intelligence' (which Piganiol calls 'Authority'); Combes, *Explic. hist.*, 1686, p. 5 and Piganiol, *Vers.-Marly*, 1701, p. 16, both give him in addition 'Wealth'. 'Africa' is seated beside Regnaudin's 'America'; her head is covered by an elephant's head, her feet rest on a lion and on the tail of 'America's' crocodile; she personifies one of the Continents reached by the glory of the King. The two other statues symbolise two royal virtues. 'Authority', wearing a diadem, is accompanied by an eagle; she must formerly have held keys and a sceptre, symbols of power. 'Wealth' holds an eagle; on her knee a cornucopia, from which coins are spilling out.

VERSAILLES, PALACE



57



58

59
Work in the Apartment of Monsieur and Madame, Versailles Palace

1679 Stucco
Payment 1800 L. to Mazeline and Le H. (*Comptes*, I, 1158). Their apartment was at that time in the South wing of the Cour de Marbre, on the ground floor. In 1685 Monsieur (the King's brother) and Madame handed it over to Monseigneur (the Dauphin) and the decoration was modified. Destroyed.

60
Work on the two Pavilions of the Forecourt of the Hôtel des Invalides

1679 Stone
With M. Desjardins (no. 38(*)), Jouvenet (no. 11) and Mazeline. Appraisement in Arch. Guerre, carton 17, liasse B, pièce 8. These are large trophies of arms and bas-reliefs.

PARIS, HOTEL DES INVALIDES

61
Two Stoups

1679 Limestone H: 142
With M. Desjardins (no. 39(*)), N. Jouvenet (no. 12) and Mazeline.

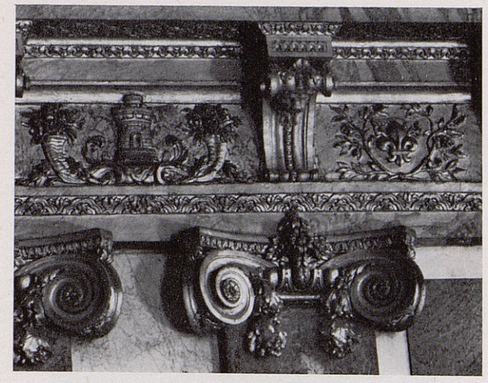
PARIS, CHURCH OF ST.-LOUIS DES INVALIDES

62
Work at the Château of Saint-Germain-en-Laye

1679
Le H. rec. 384 L. for work done in the apartment of Mlle. de Blois (*Comptes*, I, 1137). Destroyed.

63
Work on the 'modèle général' of the Château de Marly

1679
Payment 79 L. (*Comptes*, I, 1196). The château was built to plans by Hardouin-Mansart from 1679 onwards. Destroyed.



65b

64
Work on a Model for the Madeleine, near Fontainebleau

1679
In collab. with Houzeau (no. 49); together they rec. 385 L., then Le H. alone 60 L. (*Comptes*, I, 1130). The pavilion was never built. Destroyed.

65
Work in the Queen's Apartment, Versailles Palace

1679–80
a. *In the Grand Salon, the Cabinet and the Chambre de la Reine*
In collab. with Desjardins (no. 40). Payment 7901 L. (*Comptes*, I, 1158, 1287). Guillet (*Mém. inéd.*, I, 375) says that Le H. "has made in stucco a cornice and caryatids which supported the ceiling; together with them garlands of flowers are looped over the attic". The Queen's Apartment, situated in the South wing of the central building, was rearranged and decorated from 1671–80. It was altered so often that Guillet noted in the margin of his mss. "Does this still exist?" In any case the old decor. was completely destroyed in 1730.
b.(*) Work on the Grand Escalier de la Reine
With Jouvenet (no. 13b) and Mazeline. Payment 36,150 L. (*Comptes*, I, 1158, 1283). These were, acc. to Guillet (*Mém. inéd.*, I, 375), "a stucco cornice and Ionic capitals cast in lead". Because of the very large payment, it seems likely that the decoration included the frieze with metopes between the consoles and their decor. of foliated scrolls, palm-branches and crowns.

VERSAILLES, PALACE

66*
Group of Children for one of the Cabinets des Dômes, Versailles Park

1679–80 Lead
The two Cabinets des Dômes in Versailles Park were each surmounted by a group of two children, one group by Le H. and Mazeline, who rec. 6830 L. (*Comptes*, I,



66

1158, 1283, 1286). The other group was by Lespingola (no. 6c*) who rec. only 1500 L. These Cabinets were destroyed in 1820, but the mutilated sculptures were preserved in the Mus. at Versailles. A number of documents illustrated with engrs., and especially a drawing* in Arch. Nat., O^1 1794, enable us to reconstitute their appearance. The winged children are shown dancing on piles of arms, blowing trumpets and holding up a royal crown. For the decoration of the Cabinets des Dômes, cf. also Buirette no. 5.

VERSAILLES, MUSEUM



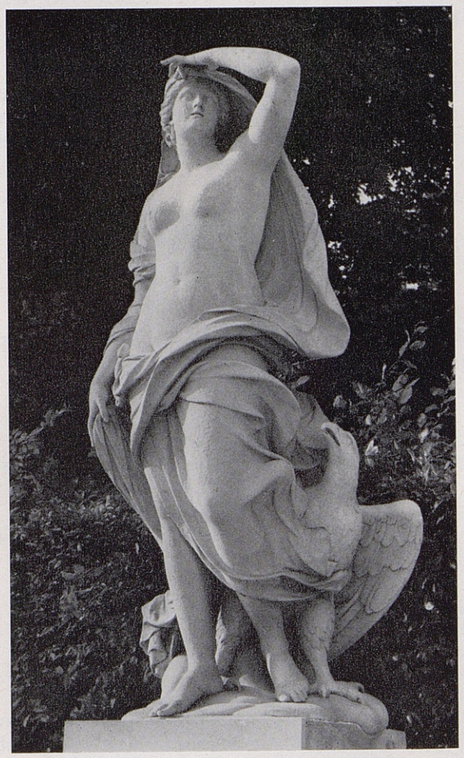
66

67
Work in Various Apartments of the South wing, Versailles Palace

1679–82
Total payment of 12,086 L. to Mazeline, Le H., Jouvenet (no. 24) and others (*Comptes*, II, 172). Owing to other more clearly defined payments and to Guillet (*Mém. inéd.*, I, 375), it is possible to fix the location more precisely:

a. *In the apartment of Monseigneur and Madame la Dauphine*
Their apartment was at that time on the 1st floor of the South wing. Guillet (*Mém. inéd.*, I, 375) says that in "the four rooms of this apartment, Le H. has done part of the stucco cornices and wood ornaments in the Cabinets", and the *Comptes* show a final payment of 450 L. in 1682 to Le H. for "a figure and two masks" (*Comptes*, II, 175). Jouvenet (no. 13g) and Mazeline worked there in 1683.

b. *In the apartment of the Duchesse de Guise and of the Duc de Noailles*
cf. Guillet, *Mém. inéd.*
Nothing remains of the interior decoration of the apartments in the South wing.



68

68*
Air

1680–84 Statue Marble H: 220
Repr. one of the four Elements; part of Le Brun's Grande Commande of 1674, comprising 24 statues. Valued at 5500 L. in 1692 (Arch. Nat., O^1 1964^4). Acc. to the *Comptes* (I, 1286; II, 336, 619), Le H. rec. 5000 L. The statue is still in the Parterre d'Eau, near the Cabinet de Diane. Exec. after Le Brun's drawing* (Versailles Museum 29793), 'Air' holds with her left hand a veil, blown by the wind, revealing her body down to the hips, the drapery clinging to her legs; beside her an eagle; on her hip a chameleon, the animal which, acc. to Pliny, lives on air. This statue, the most famous by Le H., earned great praise from Louvois, who bestowed on it the first prize among the 24 figures, cf. Guillet, *Mém. inéd.*, I, 378 and *Mercure*, Nov. 1686, p. 152–5. Engr. by Thomassin, *Vers.*, p. 95. Drawing in Bibl. Nat. Est., Fb 25, p. 47.

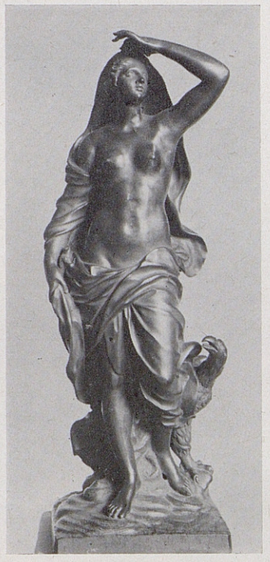
VERSAILLES, PARK

The statue has often been copied:

I: Augustus the Strong acquired a bronze reduction (Grünes Gewölbe, Dresden, Inv. H. 155/30, H: 64.5)*, which, however, is not mentioned in the registers of acquisitions by Leplat, cf. W. Holzhausen 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Preussischen Kunst Sammlungen*, 1939, p. 163.
Other bronze reductions are in the Art Trade.

II: The Walters Art Gallery, Baltimore, owns a terracotta reduction (H: 64), signed on the base: E. Le Hongre f. 1685; probably a studio copy.

Copies in full-size: (a) for the park at Chantilly, by Legrand, no. 21. (b) At the beginning of the 18th c. by an unknown sculptor for a house in Dijon (today in the Jardin Darcy at Dijon). cf. P. Quarré, *Beaux-Arts*, 1942, no. 33, p. 5.



68I

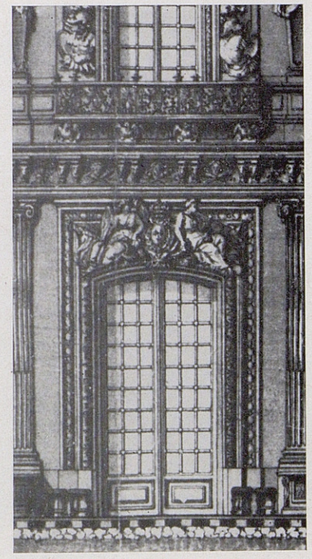


68

69
Work for Marly

1681–83
The *Comptes* supply very little precise information. Le H. alone rec. 2380 L. in 1682 and, together with Jouvenet (no. 21a), 800 L. and 400 L. in 1681 & 83 (*Comptes*, II, 71, 231, 367). From other sources we know that Le H. did:

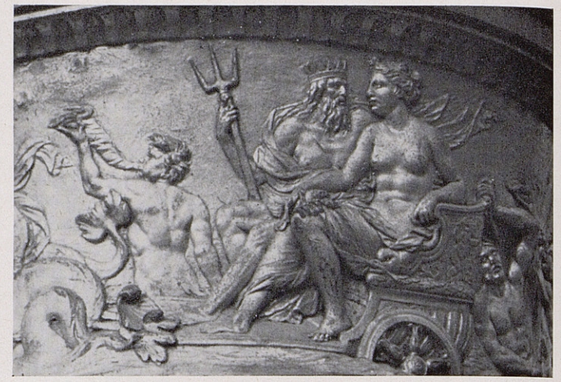
a. Carving on two park gateways 1681
With Jouvenet (no. 21c(*)). Payment 1800 L. (Arch. Nat., O^1 1490, p. 141). Some of the park-gates at Marly are still extant.



69b



71b



71c

b. *Carving on a door of the Salon Octogone in the Pavillon royal*
Acc. to Guillet (*Mém. inéd.*, I, 379), Le H. carved "ornaments in wood for the door of the salon and the arms of the King in stone above the arch of the door". The door is visible in the water-colour drawing showing the cross-section of the Salon Octogone*, Arch. Nat., O^{I} 1472, p. 5. The door is surmounted by two Figures of Fame seated on the arch on either side of the royal coat-of-arms. Also visible in drawing no. 121 of the Tessin–Cronstedt Coll., Stockholm. Destroyed.

c. *Carvings in the King's apartment*
Acc. to Guillet, *ibid.*, Le H. worked in the Appartement de l'Europe (i.e. the King's Apartment), on stucco cornices and many ornaments. Destroyed.

d. *Carvings in the Vestibule* 1683 Stucco
"On the garden side", acc. to Arch. Nat., O^{I} 1490, p. 139; Le H. rec. 3269 L. Destroyed.

70
Work in the Chapel at Versailles

1682–83
This refers to the 4th Chapel of the Palace, built on the site of the future Salon d'Hercule. The *Comptes* show that Le H. worked on:

a. *Two bas-relief sopraportes*
Above the two doors of the passage joining the King's apartment to the Tribune. Payment 900 L. (*Comptes*, II, 197, 250). It is not known what they represented.

b. *The model for the pulpit*
Le H. rec. 1050 L. "for models of centaurs and for the pulpit" (*Comptes*, II, 439). Rivet did the woodwork for the pulpit, Le Conte (no. 21*) the sculpture, and Dufaux the painting and gilding. It appears in S. Leclerc's drawing repr. the Ceremony of the Chevaliers du St.-Esprit, 1688 (Bibl. Nat. Est., Coll. Destailleurs,



71a



71d

p. 175); also in an engr. by Bonnard showing Mme. de Maintenon at church in 1697. See also Jouvenet no. 22*. All this work disappeared at the beginning of the 18th c. when the present (fifth) chapel was built.

71
Four Vases for the Salle de Bal

1682–83 Gilded metal H: 110
Placed on top of the ramps of the amphitheatre; cf. Jouvenet no. 25. When these richly decorated vases were valued at only 450 L. each, Le H. protested and claimed additional payment. The *Comptes*, II, 139, 439, show only two payments, 200 L. and 800 L. The vases are decorated with a frieze repr.:
a.* Nymphs dancing
b.* A bacchanale of children
c.* A triumph of Neptune and Amphitrite
d.* Children mounted on the back of a dolphin
cf. Guillet, *Mém. inéd.*, I, 376; *Mercure*, Nov. 1686, p. 152–55; Piganiol, *Vers.-Marly*, 1738, II, p. 149–50; Nolhac, *Création*, p. 177–78.

VERSAILLES, PARK

72
Work in the Cabinet des Curiosités, Versailles Palace

1682–83
In collab. with Jouvenet (no. 13e) and Mazeline. Payment 24,449 L. (*Comptes*, II, 297, 315, 318, 922). Destroyed.

73
Models of Ornaments for the Bureau du Roi, Versailles Palace

1683
The participation of Le H. in the decor. of the grand bureau in the Cabinet des Curiosités is recorded by Guillet, *Mém. inéd.*, I, 376 and confirmed by the *Comptes*. Berain supplied the designs from which Le H. did the models for heads and ornaments. Payment 300 L. (*Comptes*, II, 625). They were cast in bronze by Nècre; Oppenord was comm. to do the woodwork and the marquetry. The bureau has disapp.

74
Centaur

ca. 1684
On 1st Jan. 1684, Le H. rec. from the Magasin des Antiques, by order of Louvois, the plaster cast of the 'Centaur', from which he was to make a copy (Arch. Nat., O^{I} 1964^{3}). On 9 Oct. 1684 he rec. 1050 L., "for models of Centaurs and a pulpit for the chapel at Versailles" (*Comptes*, II, 439). The antique Centaur Borghese in the Louvre, which came from the Villa Fonseca in Rome, has its hands tied behind its back and is being ridden by a cupid, the loins girded by a cingulum, cf. Clarac, *Mus. de Sculpture antique et moderne*, 1826–63, no. 1782, plate 277. A drawing* in Coll. de Cotte, Bibl. Nat. Est., Fb 26, p. 66 shows a similar centaur. It is not known what happened to Le H.'s commission.

75* **Vertumnus** **76*** **Pomona**

1684–89 Two Terms Marble H: 290
Exec. 'd'après la pensée de Le Brun' (Arch. Nat., O^{I} 2772). Le H. rec. 1600 L. and 1000 L. (*Comptes*, II, 439, 625) and probably a large additional payment not mentioned in the *Comptes*, since in 1692 each of the terms was valued at 3000 L. (Arch. Nat., O^{I} 1964^{4}). In 1689, the two terms were still in the studio of the artist, who estimated that he needed three more months to complete them (Arch. Nat., O^{I} 2772). Quoted by Guillet, *Mém. inéd.*, I, 379. Described in the 1707 Invent. (Arch. Nat., O^{I} 1976^{A}, pp. 424, 429) where it is stated that 'Pomona' had been damaged above the stomach. A diadem on her head, Pomona holds a garland of fruit and flowers; Vertumnus holds a basket of flowers. Placed on the North side of the Bassin d'Apollon. Drawings of Vertumnus and Pomona in Berlin, Kunstbibliothek, Hdz 2304–5*, and in Paris, Bibl. Nat. Est., Fb 25, p. 89–90.

VERSAILLES, PARK

77
Models for Guéridons and Feet for Tables

1685–86
Le H. rec. a first payment of 300 L. "for the models of feet for tables and for a large guéridon" done in the service of His Majesty and a 2nd payment, also of 300 L., "on account of wax models for silver guéridons and for feet for tables" (*Comptes*, II, 628, 992). One of these models (wax and wood) was kept in the garde-meuble (cf. Invent. of 1693, Arch. Nat., O^{I} 1977^{A}, p. 33 v°). Le H. made these models for table-feet after the designs of the engraver P. Lepautre for his "Livre



76



75



76



75

des tables qui sont dans les appartements du Roi, sur lesquels sont posés les Bijoux de la Couronne du Cabinet des médailles" (cf. F. Kimball, 'A pair of guéridons and tables by P. Lepautre for Louis XIV', *GBA*, 1953², p. 305–10).

78* 79* 80* 81*
Sculptures at the Parterre d'Eau

1685–87 Clay and wax

78 The Seine and a Cupid (130 × 240)
Signed on the oar, in 2 cartouches to right and left:
FONDV PAR LES KELLER 1690
LE HONGRE

79 The Marne and a Cupid (130 × 240)
Signed on the urn:
FONDV PAR LES KELLER 1689
LE HONGRE F.

80 Nymph and Cupid (118 × 240)
Signed on the plinth on the left:
LE HONGRE FEC
FONDV PAR LES KELLER 1690

81 Nymph and Zephyr (118 × 240)
Signed on the edge of the nymph's sandals:
LE HONGRE FEC
FONDV PAR LES KELLER 1690

Le H. supplied models in clay, then in wax, and rec. 5460 L. in several instalms. (*Comptes*, II, 625, 932, 1179). After 1687, the wax models were reworked at the Arsenal and supplied to the founders; but they were not cast by the Kellers until 1689 (Arch. Nat., O¹ 2772; Guillet, *Mém. inéd.*, I, 379). The two groups border the Bassin Nord of the Parterre d'Eau, on the West side. The Seine is a bearded old man, his head covered in rushes and grapes, reclining, his elbow on an upturned urn; he holds an oar decorated with a crayfish and a cornucopia full of fruit and ears of corn, into which a cupid is putting flowers.
'The Marne' is a woman crowned with rushes, seated on a drapery, and leaning on an upturned urn; she also holds a cornucopia and an oar; beside her is a cupid holding in both hands a garland of flowers and grapes.

The two Nymphs, formerly on the North side, are now on the South side of the Bassin du Midi. One of them is taking a diadem of pearls, symbol of prosperity, from a shell which a cupid is presenting to her. The other, crowned with flowers and olive-branches, in her hands bouquets of roses, reclines on a rock; she turns towards a small zephyr, who holds a crown of flowers and olives, symbol of peace. Descr. in the 1707 Invent. (Arch. Nat., O¹1976ᴬ, p. 821–4 and 833–5). cf. Granier no. 16.

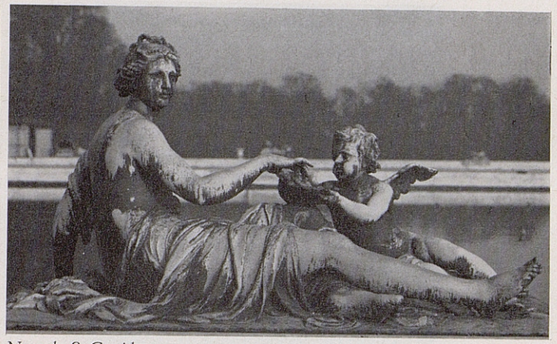
VERSAILLES, PARK

82
Work at the Colonnade

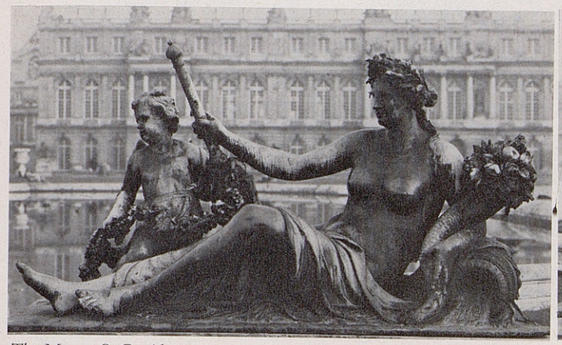
1685–87 Marble
a. Three masks repr. a sylvanus*, a nymph* and Marsyas*
b. Two vases
Payment 1370 L. (*Comptes*, II, 625, 992). For the masks, cf. Granier no. 14a; for the vases, cf. Granier no. 14b(*).



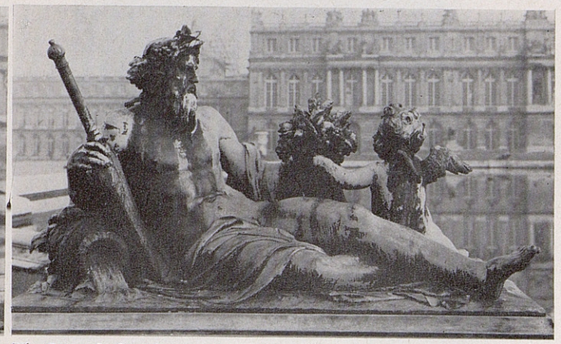
Nymph & Zephyr *81*



Nymph & Cupid *80*



The Marne & Cupid *79*



The Seine & Cupid *78*

c. Seven bas-reliefs
Payment on acc. 2800 L. (*Comptes*, II, 1179). In the spandrels of the arcades: 7 of 32 bas-reliefs of children. cf. Granier no. 14c and Coyzevox no. 38b(*).

VERSAILLES, PARK

83
Adoring Angel for the Church of the Sorbonne, Paris

1686–89 Marble
Guillet, *Mém. inéd.*, I, 372; confirmed by the contract of 25 June 1686 with the priors of the Sorbonne (Min. Centr. Arch. Nat., Et. LXXIII, 536). Le H. and Van Clève made for the High Altar of the Chapel of the Sorbonne, two standing angels which were placed above the cornice behind the pediment. Payment 3000 L. for each angel, in addition to the marble supplied to the sculptors, who signed their final receipt on 28 March 1689, *ibid.* The altar was destroyed during the Revolution. An engr. by Marot* showing a cross-section of the Church of the Sorbonne records its appearance. Destroyed.



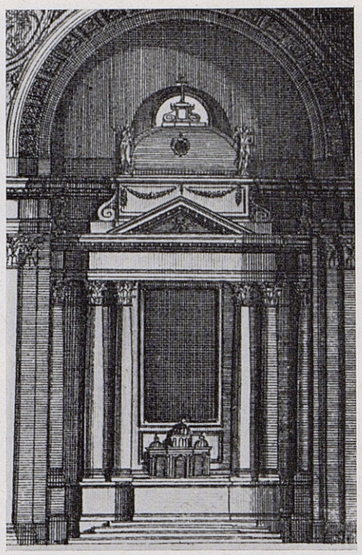
Marsyas *82a*



Nymph *82a*



Sylvanus *82a*



83

84
Equestrian Statue of Louis XIV for Dijon

1686–91 Bronze H: 900
Comm. from Le H. by the Etats de Bourgogne for 90,000 L. acc. to the contract of 18 May 1686; for the Place d'Armes at Dijon. The sculptor was required to submit his model to Hardouin-Mansart and to complete the work within 5 years (Arch. départ. de Seine et Oise, étude Lamy, cf. H. Chabeuf, 'Documents inédits . . .', *Mém. de la Commission des Antiquités du Départ. de la Côte d'Or*, 1895–1800, p. 68; A. Cornareau, 'La statue de Louis XIV à Dijon', *Revue de Bourgogne*, 1912). N. Tessin saw the model in 1687 in the courtyard of the Louvre (cf. R.-A. Weigert, 'Notes sur N. Tessin', *BSHAF*, 1932, p. 47). The statue was cast after Le H.'s death by the founders R. Scabol and F. Aubry (Arch. Nat., Y 15741 and *Mercure*, Jan. 1691, publ. J. Guiffrey, *NAAF*, 1882, p. 276–80). The statue did not arrive in Dijon until 1724 and was placed on its pedestal in 1748. In 1792 it was knocked off the pedestal and melted down. Acc. to P. Quarré ('La Statue équestre de Louis XIV sur la Place royale', *Mém. de la Commission des Antiq. du Départ. de la Côte d'Or*, 1959–62, p. 89–92), the most exact graphic representations are: (1) A drawing by Varenne de Béost (1757); (2) An engr. by J. Antoine (1757); (3) Two drawings by J.-B. Lallemand* (1775). The details shown in these drawings and engravings correspond with those of two different bronze statuettes, but we cannot say which is closer to the original. They are:

a.* The statuette (H: 105) in the Prado, Madrid (no. 270). The horse resembles the drawing by Lallemand in its general appearance: head slightly turned to the right, tail hanging down.
Another copy of this version, but with Augustus the Strong replacing Louis XIV, was acquired in Paris by Raymond Leplat in 1716 and is today in Grünes Gewölbe, Dresden (cf. P. Volk, 'Darstellungen Ludwigs XIV', *Wallraf Richartz*, 28 (1966), p. 77 & 87).

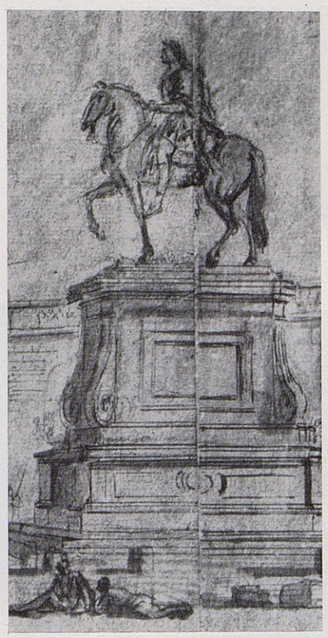
b.* The statuette (H: 36) acquired by the Musée de Dijon at the Galliéra Sale, Paris, 21 March 1973. Here the attitude of the rider is closest to the drawing; he holds the reins in his left hand, up high against the horse's neck, which causes him to lean forward slightly. Other similar reductions: Meyer Sale, Brussels, 16–18 May 1927; Paulme Sale, Gal. Petit, Paris, 25 May 1929, no. 293, then Strauss Sale, Gal. Charpentier, Paris, 27 May 1949; David Weill Sale, Hôtel Drouot, Paris, 16 June 1971, no. 100; Phoenix Museum, Arizona, U.S.A.

85
Immortality

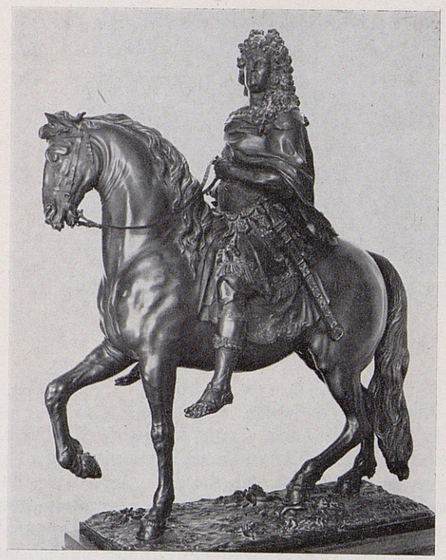
1687 Statue Cardboard
For the funeral service of the Grand Condé at Notre-Dame-de-Paris on 10 March 1687. The decor. was arranged by Père Ménestrier; the designer was Jean Berain I. Buirette (no. 15), Cotton (no. 3), Coyzevox (no. 45), Hardy (no. 13) and Regnault contributed. Le H. was paid 2131 L. for 'Immortality', acc. to a private contract quoted by G. Pabst, *GBA*, 1891[I], p. 222–3. 'Immortality' rises into the air holding a medallion with the profile of the deceased, modelled by Coyzevox. Engr. by Dolivar (Buirette no. 15*). Destroyed.

86
Four Ionic Capitals

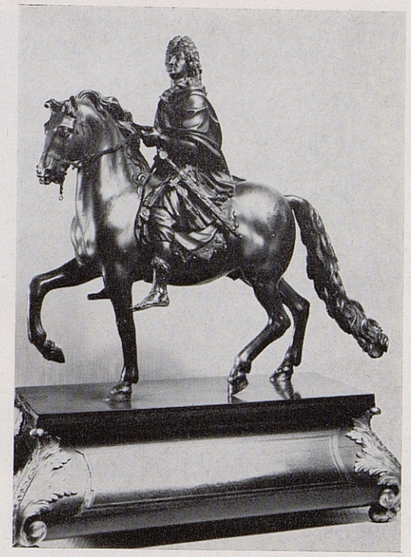
1687–88 Marble
For the exterior of the Grand Trianon. Le H. was paid



84



84a



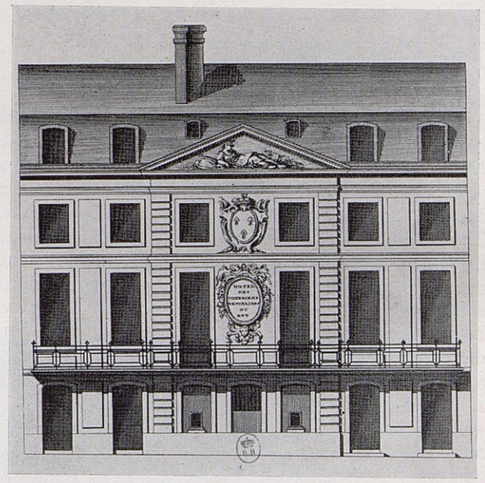
84b

720 L. for one capital for a single column and three pilaster capitals (*Comptes*, III, 98). cf. Coyzevox no. 50[I(*)].

VERSAILLES, GRAND TRIANON

87*
Minerva

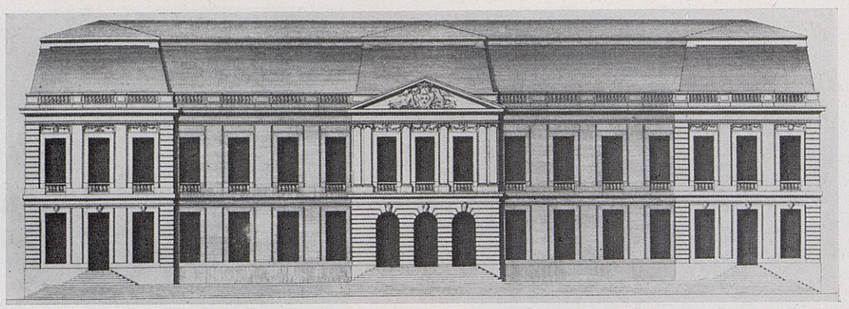
ca. 1688 Bas-relief Stone
For the façade of the Théâtre des Comédiens français, built by François d'Orbay in the former rue des Fossés-Saint-Germain (today 14 rue de l'Ancienne Comédie). The 'Minerva' which decorated the façade is attrib. to Le H. by Guillet, *Mém. inéd.*, I, p. 374. After the demolition of the theatre, the statue was re-used on the façade of a modern building at the same site. The goddess of the Sciences and the Arts is repr. seated, with her javelin (disapp.) and buckler. Two engrs.* of the façade (by Babel, and by Marvoye in J.-F. Blondel, *Arch. Fr.*, II, p. 28–36) also show other decorative



87



87



88¹ᵃ

motifs, probably carved by Le H. himself or in his studio: (1) a cartouche with the King's arms; (2) a cartouche containing an inscription, surrounded by a garland.

PARIS, 14 RUE DE L'ANCIENNE COMEDIE

88
Work at the Château de Choisy

1688–89
The château was built by Jacques IV Gabriel from 1680 onwards for Mlle. de Montpensier, la Grande Mademoiselle. Le H. was apparently the only sculptor who worked there, together with painters like Van der Meulen, De La Fosse, Blanchard and Louis Le Hongre. The description of this work by Guillet (*Mém. inéd.*, I, 373–4) is confirmed and clarified by the appraisement of 20 July 1689 (Arch. Nat., Z^{1J} 394), which gives more details about the interior decoration. The whole of Le H.'s work was valued at 18,532 L., i.e. 4733 L. for the external sculpture and 13,699 L. for work in the interior.

1. *Sculpture on the Exterior* Stone

a. On the garden façade: On the pediment of the central building, arms and coronet of Mademoiselle, supported by two angels. At the 1st storey, six Ionic capitals on the central building, joined by garlands; nine over-windows on the central building and the lateral pavilions, decor. with cyphers or heads; on the ground-floor, nine masks on the arches over the nine windows, illustr. 9 of the 12 months.

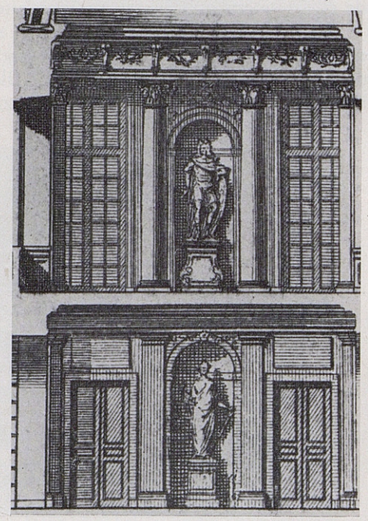
b. On the courtyard façade: On the balustrade in the centre, Magnanimity and Magnificence, personified as two women seated on either side of a crowned escutcheon; on the 1st storey, above the three central windows, bas-reliefs with the mask and attribs. of Mars in the centre, surrounded by the attribs. of Jupiter and Mercury. On the ground floor, on the window-arches, three heads illustrating the last three months of the year. The pediments of the side pavilions are decorated with the cyphers of Mademoiselle, crowned and festooned. Sixteen stone vases complete the decoration. The two façades are shown in engrs. by Mariette*.

2. *Sculpture in the Interior* Stucco and stone

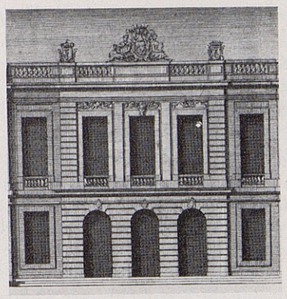
Acc. to Guillet, the decor. consisted of "trophies, festoons and shells". The appraisement shows that Le H. carved all the cornices (in the dining-room, vestibule, great staircase, great bedchamber, galerie, salon, cabinet d'angle, private apartments and chapel). They appear, rather indistinctly, in an engr. by Mariette* showing a cross-section of the main building. In addition, in the Galerie: 7 over-windows, 6 over-doors, mostly decorated with military trophies; two decorations over niches, one of two children on a globe; 8 large "pentes" or bas-reliefs of trophies illustrating the four continents, 6 composite capitals. In the Salon: two over-doors, two wooden statues of children (which finally seem to have been placed in the chapel).

In the great antichamber on the ground floor: ornaments on the fire-places with the Dauphin's crown on the upper cornice and the bust of Monseigneur le Dauphin standing before trophies on the lower cornice.

In the Cabinet d'angle on the 1st floor: a decor of "grotesques à l'antique" on the ceiling and on four consoles.



88²



88¹ᵇ

In the Chapel: The chambranles of the tribune and the windows, decorated with cherubim in clouds and festoons of flowers; 8 large "pentes" or bas-reliefs of falls of flowers; cassolettes above the great arches.

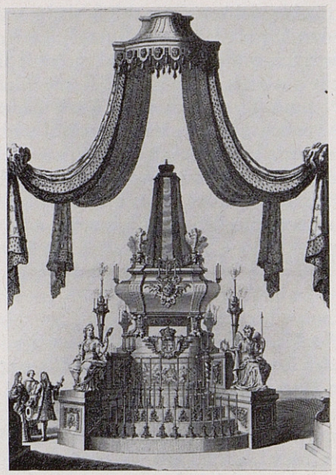
3. Le H. carved the arms of Mademoiselle on the pediment of the Orangerie, repaired 11 figures in Tonnerre stone, incl. a Bacchus, and decorated a great marble table with the arms of the Joyeuse family.

Nothing remains of this work. After the death of Mademoiselle de Montpensier in 1693, the Grand Dauphin had the apartments altered by Hardouin-Mansart. Then new work was undertaken from 1740 onwards and Le H.'s decorative work disappeared. The building was almost entirely destroyed in the 19th c.

89
Work for the funeral service of Marie-Louise d'Orléans, Queen of Spain

1689 Cardboard

The ceremony took place at Notre-Dame-de-Paris on 30 April 1689. The deceased, daughter of Monsieur, Louis XIV's brother, had married Charles II of Spain. The participation of Le H. is mentioned in the *Mercure* of April 1689, p. 267–72 and in the Comptes des Menus Plaisirs for 1689, Arch. Nat., O^{1} 2823, which record that Le H. rec. 800 L. "for figures and other ornaments" done for this ceremony (publ. by Chennevières, *NAAF*, 1887, p. 138). The decor was designed by Berain under the direction of Père Ménestrier; engr. by Dolivar*. At two corners of the catafalque were seated the figures of Prudence and Peace. Destroyed.

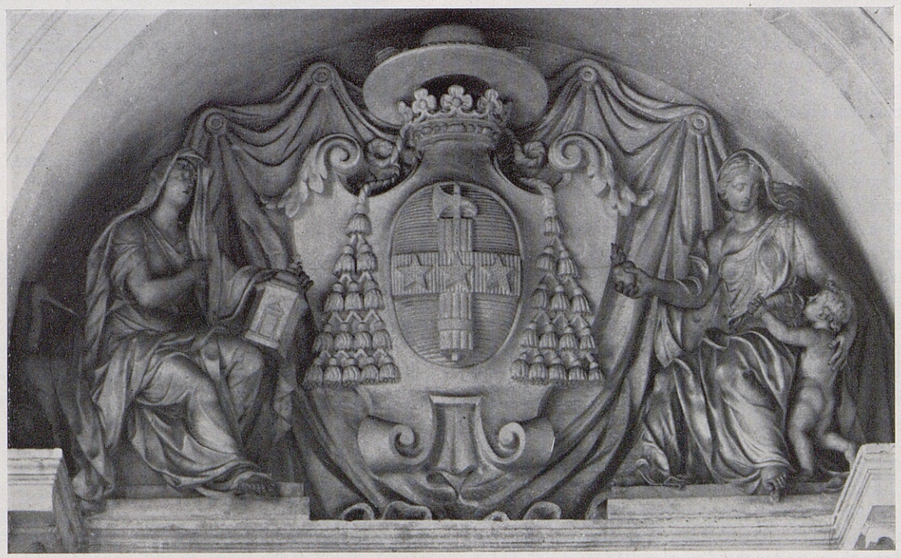


89

90*
Work on the Tomb of Cardinal Mazarin

1689–90 Marble H: 160

In collab. with Coyzevox (no. 52*) and Tuby. Payment



90

for the marble delivered to the 3 sculptors in 1689 amounted to 4829 L. (*Comptes*, III, 238). Le H. died the year after signing the contract, dd. 7 April 1689. The monument was put in position at the Collège des Quatre Nations (Institut) in 1693. Attributed to Le H., with some reservations, are the two seated statues above the entablature, 'Vigilance' and 'Charity', on either side of the Arms of the Cardinal (re-done); 'Charity'* shows a flaming heart to a child; 'Vigilance'*, veiled, presents a tabernacle, beside her a crane.

PARIS, CHAPELLE DE L'INSTITUT

91
Tomb of a Member of the Amelot Family, Maître des Requêtes, at Saint-Nicolas-des-Champs, Paris

Date unknown
cf. Guillet (*Mém. inéd.*, I, 370). In 1666, Le H. had also done, in the same church, the tomb of André Le Fèvre d'Ormesson, another Maître des Requêtes (cf. no. 11). The Amelot tomb could be that of Jacques Amelot de Mauregard, husband of Elisabeth Dupré, living in rue Dauphine, who died in 1668; or of Charles Amelot de Gournay, his first cousin, husband of Marie Lyonne, living Place Royale; or of Denis Amelot de Chaillou, their uncle, husband of Marguerite du Drac, living rue du Temple, who died 6 Feb. 1655. All three were Maîtres des Requêtes and were buried at St.-Nicolas-des-Champs, as was usual for the Amelots. The Amelots de Chaillou had retained the Chapel of the grandfather, ancestor of all three branches, Jean Amelot de Carnetin, husband of Marie de Saint-Germain. In 1676, all the Amelots then living signed a 'Fondation Pieuse' in this chapel, with the right to place epitaphs (Arch. Nat., S 3430). Destroyed.

92
Work in the Chapel of the Hôtel de Guise

Date unknown Stucco
For the chapel of Marie de Lorraine, called Mademoiselle de Guise, acc. to Guillet, *Mém. inéd.*, I, 369 (undated). Marie de Lorraine lived successively in two hôtels, each of which had a chapel; it is not known in which Le H. worked.

She lived first in an hôtel at the Tuileries, near the Volière, visible in Gomboust's plan of 1651. Five receipts for sculptural work amounting to 1825 L., for the years 1658–60, are quoted in Arch. Nat., O^{I} 1660^{19}, without naming the sculptor or the nature of the work. The valuations of the buildings and the marble work by Hubert Misson, dd. 4 Sept. 1669, in Arch. Nat., Z^{1J} 304, indicate the existence of a chapel, but the hôtel was demolished by Le Nôtre, who built in its place the terrace along the quay.

In 1673, Marie de Lorraine went to live in the hôtel of her brother, Henri de Lorraine, Duc de Guise (died 1664), in the rue du Grand Chantier at the Marais (which now houses the Archives Nationales); she had work done there under the direction of Jacques Gabriel; several valuations for 1673 are in the Arch. Nat., Z^{1J} 319, 321 etc. Apparently she only lived in the Petit Appartement, without making use of the Grands Appartements and the chapel, which had earlier been decorated by Primaticcio. She arranged a smaller chapel on the 2nd floor, near the grand salon (cf. Langlois, *Les hôtels de Clisson, de Guise et de Rohan*, Paris, 1922, p. 88). The Invent. a.d. of Mlle. de Guise, who died in 1688 (Arch. Nat., Y 242, fol. 252, no. 771 et seq.), gives no details of the sculptural decoration of this chapel. The apartments of the Hôtel de Guise were very much altered both in the 18th c. by the Soubise family and during the Second Empire. Destroyed.

93
Decoration for the Hôtel of the Marquise de Bois-Dauphin

Date unknown.
Acc. to Guillet (*Mém. inéd.*, I, 369) Le H. did "some bas-reliefs and the ornaments of several mantel-pieces". The hôtel was in the former rue des Francs-Bourgeois at the Marais, i.e. between the rue Vieille-du-Temple and the rue Pavée, where the marquise still lived in 1693 (Arch. Nat., Y 261, fol. 197 v°). It is not mentioned in any old *Description* and the decoration has probably been destroyed.

94
Pomona and a Child

Date unknown Group Marble H: 97
D. Cronström, in a letter to N. Tessin dd. 28 June 1697, proposed to buy this group from the heirs of Le H. for Nicodème Tessin the younger, in addition to a series of 11 small statues by D. Lefebvre (no. 2), which he had just acquired for the King (*Corresp. Tessin–Cronström*, pp. 173, 177, 179). He described Pomona as "holding in one hand a basket of fruit, in the other a child". He added: "I believe that you will find her beautiful, above all the appearance of the head, where there is beauty and majesty", and in a letter of 20 Sept. 1697, she "is not absolutely plain", but he suggests that the basket should be removed and the child cut away so that the work would harmonise with Lefebvre's statues. For the ancient location, see D. Lefebvre no. 2*. No longer in position. Whereabouts unknown.

95
Laocoon

Date unknown Model
Was in Le H.'s studio when his heirs showed it to D. Cronström; the model was to be cast in bronze, but some parts were missing (*Corresp. Tessin–Cronström*, p. 210). Probably destroyed.

96
Several Busts for the Prince de Condé

Dates unknown
In 1707, the heirs of Le H. rec. a final payment of 1500 L. for "all the busts, marble, bronze and models" supplied by Le H. to the Prince de Condé (Min. Centr. Arch. Nat., Et. XCII, 336, papers of the Condé estate). cf. G. Mâcon, *Les Arts dans la maison de Condé*, 1903, p. 55. Le H. seems to have had few opportunities to carve busts during his career (except for no. 20), although in his portrait, painted by Bouys in 1688 (cf. p. 300), he is shown with his hand resting on a marble bust. Not ident. or disapp.



LE LORRAIN, Robert (1666–1743)

Born in Paris 15 Nov. 1666 near the Cloître St.-Nicolas. His father, Claude, was a man of letters and Fouquet's business agent; his mother, Marie Guerche, daughter of a goldsmith and granddaughter of an architect. Pierre, one of his brothers, was a master engraver. While very young, Robert learned design under the painter Pierre Monier. At the age of 18 he entered the studio of Girardon, who employed him as a drawing-master for his own children and a supervisor for his pupils. In 1685, he rec. two 2nd Petits Prix; in 1687, a 2nd and a 1st Petit Prix; in 1688, a 1st Petit Prix. In 1689, a 1st Grand Prix for a bas-relief, no. 2 (*P-V*, II, 304, 309, 350, 355, 377; III, 6, 14, 16). From 1685–92 he rec. a grant, thanks to Le Brun (*Comptes*, II, 726, 950, 1266; III, 188, 355, 490, 639, 785). From June 1692 to Oct. 1694, he stayed in Rome together with P. Legros II and P. Lepautre. A studious pupil, fully aware of his talent, he did designs and models after the antique in order to develop his technique. One of his tasks was to engage female models for the life classes at the French school. He did not undertake work in marble for the King, but sent wax models, both after the antique and of his own invention, to Paris for casting and sold them privately, which was unusual. In May 1694, he fell ill. He refused a commission for two marble statues for the Charter-house of Villeneuve-lès-Avignon, preferring to enter, in August 1694, the Roman studio of Théodon (no. 3 and *Corr. Dir. Acad. Fr. Rome*, I, 288, 295, 321–41, 395–427; II, 11–12, 29–30, 40–73). Acc. to Gougenot (*Mém. inéd.*, p. 212), the Jesuits had requested his collaboration, but he returned to France, visiting on the way Naples, Venice, Florence, Genoa and staying briefly in Marseille, in order to complete work begun by Puget (?). In Paris there was at that time some stagnation in official commissions and the Académie had to close its doors to new members. Le Lorrain therefore entered the Académie de St.-Luc and, thanks to the support of Boileau, Roger de Piles and Tournefort, received some private commissions. When admissions to the Acad. re-started, he presented himself and was received on 29 October 1701 (no. 10), but attended meetings only from June 1707 onwards, at first intermittently, then more frequently. On 27 Sept. 1710 he was appointed Asst. Prof.; on 29 May 1717, on the death of Flamen, Professor; on 28 Nov. 1733, Asst. Rector; on 6 July 1737, Rector (*P-V*, IV, 113, 247; V, 127, 208).

At his marriage on 15 Feb. 1702 to Marie-Françoise Soint were present, Girardon, J.-L. Lemoyne, P. Monier, Roger de Piles, and his brother Pierre (Contract in Et. X, 261, publ. in Rambaud, II, p. 465). He had three sons: Louis-François, Ingénieur des Ponts et Chaussées in the Generality of Metz (father of the engraver, Jean-Pierre); Pierre-Robert, priest and doctor at the Sorbonne; Jean-Josse, at first architect, then Oratorian. His wife died in 1728 (Invent. a.d., 5 Aug. 1728, Min. Centr. Arch. Nat., Et. X, 382, publ. in Rambaud, II, p. 468).

From 1700–10 and again from 1726–33, L. worked more specifically for the King. On three occasions he carried out important commissions from the Rohan-Soubise family: 1708 in Paris (no. 37), 1717–23 at Saverne (nos. 40–1) and 1735–8 at Strasbourg (no. 53) and Paris (no. 52). Of a proud disposition, he refused to solicit commissions, waiting until someone approached him. This attitude often kept him away from the official work sites, but he worked for private customers and was engaged by amateurs for their 'cabinets'. He worked rapidly, often without models, quick to catch individual expressions. While highly thought of for his facility and for the elegance of his creations, he has been accused of some affectation, of carelessness and a style at times too far removed from nature (Mariette, Dezallier). He was offered successively the Directorship of the Ecole de France in Rome, and, in about 1721, together with Thierry, the post of sculptor to the King in Spain, an offer which he refused because of the climate. Except for his stay in Rome, it is clear from his regular attendance at the meetings of the Académie that he left Paris very seldom, except to go to Saverne, where

he lived from August 1717 to April 1719, then intermittently until 1723; during 1735–8 he lived in Strasbourg (returning to Paris from Nov. 1735–April 1736, and from Dec. 1736–Oct. 1737). In 1738, struck down in Strasbourg by an attack of apoplexy, he abandoned his work at the Château de Rohan, but still attended the meetings of the Académie in Paris and even continued to model, interrupted in 1740 by a fall and, in November 1742, by a haemorrhage, accompanied by new attacks. A devout man, he prepared for his death by religious exercises. He died on 1st June 1743 and was buried at St.-Nicolas-des-Champs (*P-V*, V, 283–7, 332, 344; *NAAF*, 1884, p. 41; Herluison, p. 236). Invent. a.d. of 6–8 Aug. 1743 (Min. Centr. Arch. Nat., Et. XIV, 318, publ. by Sainte-Beuve). Successive domiciles in Paris: in 1702, rue Ste.-Apolline; 1707, rue Neuve de Bourbon, par. St.-Sauveur; in 1715, he built a house in the rue Meslay, par. St.-Nicolas-des-Champs, where he lived and parts of which he let to several people, incl. the engraver Audran. A statement in Arch. Nat., G^7 445 (inform. J. Marillier) shows that this street, recently parcelled out, was entirely occupied by sculptors and cabinet-makers. L.'s house was between those of Allegrain and Pigalle. Among his pupils were J.-B. Lemoyne, Pigalle and Sautray.

On 6 Oct. 1794, took place in Paris "the sale after death of Citoyen Le Lorrain at his house in the rue de Grenelle"; this referred perhaps to the engraver Jean-Pierre, grandson of the sculptor, cf. *supra*. His collection comprised 73 paintings by great masters of the Italian, Flemish and French schools, several sculptures by Robert Le Lorrain (nos. 80–3, 85, 97–8), and a large number of the latter's drawings, for instance no. 74: Nine studies of heads, stump drawings in black crayon; no. 75: Two frames each containing eight small studies of heads in sanguine; no. 76: An oval drawing in sanguine repr. Jesus before Caiaphas (no. 34); no. 77: Four other drawings in sanguine of different subjects from ancient history; no. 85: Nine items, Drawings in black chalk; no. 86: Twelve items, Studies of subjects and heads in sanguine; no. 87: Twelve items in sanguine and in black chalk; no. 88: Six leaves, Studies in sanguine, after the great masters; no. 89: Eighteen items, Sketches and Studies; no. 90: Forty-two items, Drawings in sanguine.

Portraits of Le Lorrain (done during his lifetime):

1. Painting by Drouais, 1730. Wearing a wig; behind him, the statue of Hebe (no. 49). Mus. Louvre (inv. 4106).

2. Another painting by Drouais, Sale 15 June 1979, Paris, Drouot (inform. M. Beaulieu). Dressed as a sculptor, holding a book and a chisel. Engr. by Le Bas for his presentation to the Acad. in 1741 (refused).

3. Painting by Nonotte. Belonged to Le Lorrain, cf. Invent. a.d. (disapp.). Engr. by Tardieu* in 1749 for his reception at the Acad. Older, dressed as a sculptor, fur cloak and hat.

4. Two small pastels and another picture "aux trois crayons", belonging to Le Lorrain, cf. Invent. a.d.; not ident.

Bibliography:

The Mss. dossier no. 104 in the Bibliothèque de l'Ecole des Beaux-Arts contains:

1. A letter by the Abbé Pierre-Robert Le Lorrain, son of the sculptor, to J.-B. Lemoyne, dd. 11 July 1748. Not in *Mém. inéd.*; basis for Gougenot's 'Mémoire', with some supplementary details on L.'s character and work.

2. Lemoyne's reply to the Abbé, dd. 8 July 1748 (*Mém. inéd.*, II, p. 228–30).

3. Catalogue des Sujets Profanes et des Sujets de Dévotion, compiled by his son, Louis-François (*Mém. inéd.*, II, p. 224–6).

4. Catalogue of L.'s work in the Châteaux de Saverne and Strasbourg, compiled by order of Cardinal de Rohan in or before 1748, copied by the Abbé P.-R. Le Lorrain (*Mém. inéd.*, II, p. 226–8). A more detailed ms. version is in the Archives du Bas-Rhin (G 2262, publ. by L. Réau, *L'Art fr. sur le Rhin au XVIIIe s.*, Paris, 1922, p. 77–9).

5. The mss. of Gougenot's 'Mémoire', read at the Académie on 5 Dec. 1761 (*Mém. inéd.*, II, p. 210–23). Gougenot added certain information collected by himself.

Hébert, *Dict. pitt. et hist.*, II, Paris, 1766, p. 343; Fontenai, II, p. 36–7; Dezallier, *Vie*, II, p. 289–301; Mariette, *ABC*, III, p. 125–8; Jal, p. 763; Herluison, p. 236; J. Guiffrey, *Actes d'Etat civil*, *BSHAF*, 1877, p. 130; 'Scellés et invents. d'artistes', *NAAF*, 1884, p. 41; M.-E. Sainte-Beuve, 'Invent. a.d. de Robert Le Lorrain', *BSHAF*, 1929, p. 138–46; T.-B., v. 23, 1929, p. 12; M. Beaulieu, 'Un grand sculpteur méconnu, Robert Le Lorrain', *Jardin des Arts*, 1956, no. 20, p. 486–92; Rambaud, I, p. 270–1; II, p. 463–9; M.-A. Fleury, 'Le testament et l'invent. a.d. de R. Le Lorrain', *Documents inédits*, no. 2, Feb.–March 1965, p. 6–12.

1
Work for the Tomb of Cardinal de Richelieu

Between 1683 & ca. 1689
L.'s biographers all state that he worked with Nourrisson on Richelieu's tomb, begun in 1675 by Girardon (no. 38) and half-finished in 1682.

PARIS, CHURCH OF THE SORBONNE

2
Noah's Drunkenness

1689 Bas-relief
1st sculpture prize in the Académie competition; a gold medal valued at 100 L.; cf. Guiffrey, *Liste des pensionnaires*. Probably destroyed.

3
Christ in Benediction

1694 Medallion Marble 65 × 65
Acc. to the *Corr. Dir. Acad. Fr. Rome*, II, 61, 66–8, 72–3, 78, 111, Pope Innocent XII comm. from the sculptors



Private Coll., England 5

Théodon, Lorenzo Ottone and Michele Maglia (or Michel Maille, called 'le Bourguignon') five medallions, to be placed on buildings for the poor. Only three of these seem to have been exec. They were inspired by Bernini's bust of Christus Salvator Mundi (Staatl. Museen, Berlin, Inv. no. 3/71; cf. Ursula Schlegel, *Die Ital. Bildwerke des 17. & 18. Jahrh.*, Berlin, 1978, p. 16, 78). They are busts of Christ, who is repr. raising his right hand in benediction. The three sculptors worked from the same terracotta model. Théodon arranged for his medallion to be done in marble by two assistants, one of them Le Lorrain, who, however, left the work half-finished when he returned to France. Théodon's medallion was placed on the East side of the façade of the Palazzo Montecitorio which, from 1694, was reconstructed by the architect Fontana, not, however, as a refuge for the poor, but as the seat of the Curia. The medallion was considered to be inferior to the others in quality.

ROME, PALAZZO MONTECITORIO

4
Perseus and Andromeda

Between 1695–1700 Model for a small bronze group
Acc. to the Abbé P.-R. Le Lorrain (cf. bibliogr.), L., on his return from Rome, did "several models, among others a Perseus, an Andromeda. This one was exec. in bronze and has since passed into the Cabinet of M. Croizat". Was this a two-figure group of Perseus freeing Andromeda, or two figures as pendants? In any case, the not very clear text gives us to understand that only Andromeda was done in bronze; this is confirmed by the numerous bronze examples of 'Andromeda' which appeared in 18th c. sales (no. 5). Probably destroyed.

5
Andromeda

Between 1695–1700 Bronze
Acc. to Gougenot and the 'Catal. des sujets profanes' by L.-F. Le Lorrain (*Mém. inéd.*, p. 213, 226), L. "did an Andromeda in bronze of $2\frac{1}{2}$ *pieds* or about that height (ca. 80 cm.), exec. for Mr. de Crozat". It is not possible to identify Andromeda with certainty in the brief descriptions of Pierre Crozat's Invent. a.d., dd. 30 May 1740 (Min. Centr. Arch. Nat., Et. XXX, 278), nor in the Crozat Sales which followed. L.'s bronze figures, in various sizes, of Andromeda chained to a rock, appear in other sales:

Bonnier de La Mosson Sale, Paris, 8 March 1745, Catal. by E.-F. Gersaint, no. 899, without attribution: (H: 51 cm.) "mounted on a foot of blackened wood decor. with bronze agraffes". Sold for 500 L.

Cressent Sale, Paris, 15 Jan. 1749, no. 4: "From Mr. Bonnier, mounted on a foot of blackened pear-wood, by Mr. Le Lorrain".

Cressent Sale, Paris, 15 May 1757, no. 91: "Finished off by le sieur Cressent, for M. Le Lorrain who made the model".

Blondel de Gagny Sale, Paris, 10–24 Dec. 1776, no. 448: "By Robert Le Lorrain; H: 64·8, incl. a foot with 4 consoles of gilded bronze". Sold to Feuillet for 325 L.

Leroy de Senneville Sale, Paris, 5 April 1780, no. 276: "By Robert Le Lorrain . . . H: 64·8, incl. a foot with 4 consoles of gilded bronze; no. 485 of the Catal. of Mr. de Gagny".

Le Boeuf Sale, Paris, 8 April 1783, no. 123: "Le Lorrain . . . on a foot with 4 consoles in gilded bronze; it comes from the M. de Gagny sale, no. 485. H: 64.8".



Louvre 5

Le Lorrain Sale, Paris, 6 Oct. 1794, no. 154: "Le Lorrain . . . on a square stand of blackened wood, decor. with garlands and rams' heads in gilded copper, H: 54".

In 1978 the Louvre acquired a small bronze* (RF 3399, H: 62) representing Andromeda which for stylistic reasons has been attributed to Le L. It is perhaps the example in the Blondel de Gagny, Leroy de Senneville and Le Boeuf Sales. cf. M. Beaulieu, "L'Andromède de Robert Le Lorrain", *Revue du Louvre*, 1979, IV, p. 291–3. Seated on piled-up rocks, Andromeda leans on her left hand, her left leg folded under her; she is



Louvre (Detail) 5

nude except for a drapery which covers her left thigh; from the diadem on her head escape some locks of hair; in a gesture of supplication she raises her right hand towards heaven.

A smaller example in bronze* from an English private collection (H: 56) was exhibited in 1968 at Knoedler, New York, with an attribution to J.-B. Lemoine I (cf. J. Fisher, *The French Bronze*, 1500–1800, Knoedler, New York, 1968, no. 47). This version shows some variations from that in the Louvre: the diadem is larger and decorated with small spheres, the base is circular and the arrangement of the rocks is slightly different. The number 4675, on the back of the base is an invent. of a Royal French collection. Perhaps this is the example from the Bonnier and Cressent Collections. M. Roland Michel ('Le Cabinet de Mr. de la Mosson', *BSHAF*, 1975, p. 211–21) suggested that Le Lorrain's bronze in the Bonnier collection appears in a painting by Lajoue: 'Le Cabinet de Physique de Bonnier de la Mosson' (Coll. Sir Alfred Beit; cf. 'French Bronzes in New York', *Connoisseur*, no. 1968); this is an error; the bronze in Lajoue's painting is an 'Abduction of Pandora by Mercury'; also Pandora's pose differs from that of the small bronze of Andromeda.

6 7
Ceres* and *Pluto

Before 1697 Two statues Marble H: ca. 100
Cronström, in his search for statues for N. Tessin to complete D. Lefebvre's series (no. 2) wrote in June 1697 to Tessin: "un nommé Lorrain a une Arès et un Pluton de la même grandeur mais il les veut vendre 800 L." (*Tessin–Cronström Corresp.*, p. 172). As noted by M. Beaulieu, Arès is a misspelling for Cérès. The statues were not bought, being too expensive. Not ident. or disapp.

8
Bacchante

Before 1699 Bronze
Exh. in the Salon of 1704, *Livret*, p. 36. Engr.* by Desplaces: the figure, almost naked, is dancing with the weight on her left foot and her left arm raised about to clash cymbals; beside her stands an infant satyr reaching up to her.

a. In the Cayeux Sale, Paris, 11 Dec. 1769, no. 65, was a "Bacchante with Satyr, after Robert le Lorrain", Bronze (H: 35, excl. the stand in Boule marquetry).

b.* In the Sotheby Sale, London, 13 Dec. 1979, no. 262, was the bronze group of a dancing Bacchante with a child satyr on a square base, with brass inlaid ebonised wood stand (H: 33.3 excl. the stand; artist not named). It corresponds with Desplaces engr., with the addition of a tree trunk at the side of the child satyr (Inform. M. Beaulieu).

RENNES, MUSÉE DES BEAUX-ARTS

The lead group (H: 198) of a dancing Bacchante with a child satyr in the Metropolitan Museum, New York (1965.166) does not seem to be by Le Lorrain, but was probably done after the engraving; cf. O. Raggio, 'Sculpture in the Grand Manner', *Apollo*, Nov. 1977, p. 37.



Desplaces 8



8c

c.* In 1699, Leplat acquired for Augustus the Strong a bronze dancing Bacchante (artist not named). Today in Dresden, Staatliche Kunstsammlungen, Grünes Gewölbe (inv. no. IX.52; H: 32); cf. W. Holzhausen, 'Die Bronzen Augusts des Starken", *Jahrbuch der Preussischen Kunstsammlungen*, 1939, p. 181. The Bacchante is similar to b., but there is no child satyr nor tree trunk and the base is rectangular and lower.



8d

d.* Another bronze similar to c. is in the Metropolitan Museum, New York, Vincent Laloux, Rogers Fund (H: 33.3); black patina; Inv. 1973.263, (Inform. M. Beaulieu).

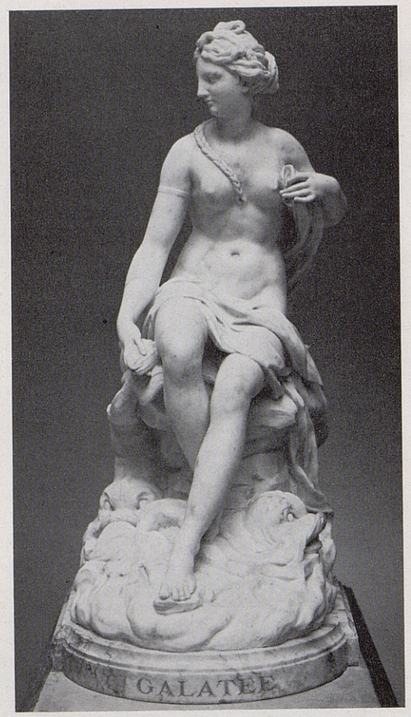
e.* Another bronze similar to c. is in the Trade (H: 33) with a large repair at the back between the shoulders. The hole in the base could indicate that there was also a child satyr, and that the Bacchante has been moved to the centre of the base. (Inform. M. Beaulieu).



8b



8e



10

9
Work for Robert Mercier in Paris

1700 Marble
A "résiliation de société" of 13 Dec. 1700 between L. and the marble mason L. Bonnet (Min. Centr. Arch. Nat., Et. XXXVIII, 37; Inform. M. Rambaud) shows that by 'simple contract', they had previously undertaken to do "quelques entreprises d'ouvrage", especially for the mantelpieces of five fireplaces in the house of R. Mercier, in the faubourg St.-Martin; fee 200 L. paid to L. Not ident. or disapp.

10*
Galathea

1700 Statuette Marble H: 75·1
Signed: ROBERT LE LORRAIN SCULPT. 1701
Subject given by the Acad. 27 March 1700, as a pendant to Van Clève's 'Polyphemus'. Wax model accepted 8 May, large model approved 4 Sept.; marble accepted 29 Oct 1701 (*P-V*, II, 291, 294, 301, 326–7). Exh. at the Acad. until the Revolution; Guérin (*Descr. Acad.*, p. 56), describes it thus: "This is Galathea, the beloved of Acis, and, for this reason, was the cause of his death; because Polyphemus, who loved this Nymph to distraction, was frantic with jealousy when finding them together and hurled a rock, which felled the young lover. The symbol by which one recognises Galathea is the dolphin . . .". Stored in the museum at Versailles on 5 Oct. 1819; claimed by Maréchal, descendant of Le Lorrain, who took possession in Nov. 1821 (Arch. Louvre, IDD 69, no. 126; S^{30}, dossier Le Lorrain; P^{10} 1819, 25 June; P^{8} 1835, 9 Sept.; V^{2} 1821, 20 Nov.; S^{4} 1821, 14 Nov.; Inform. M. Beaulieu). Bought from Maréchal's descendants by Wildenstein; acquired in 1949 (A–1629) by the Kress Coll., Washington Gallery of Art (U. Middeldorf, *Sculptures from the Samuel H. Kress Coll., European Schools*, 1976, p. 99–100). Two drawings in sanguine, showing Galathea full- and threequarter-face, probably made after the marble group, are in the Louvre (Cab. dessins, inv. 34356). The small terracotta representing Galathea in L.'s Invent. a.d., a pendant to Acis, is perhaps the model for the marble.

WASHINGTON, D.C., USA, NATIONAL GALLERY OF ART

11
Models of bas-reliefs for the Stalls in Sainte-Croix, Orléans

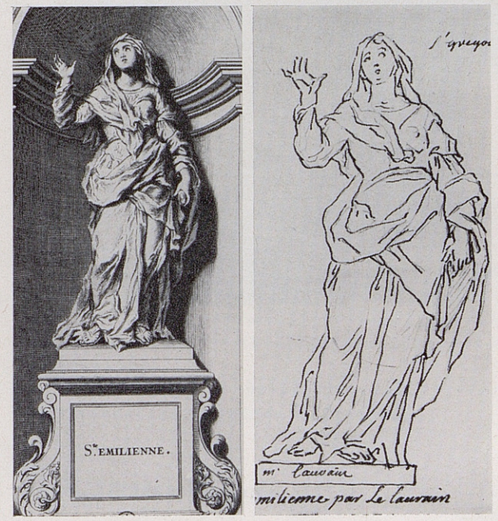
1702
Acc. to the Catalogue des Sujets de Dévotion (*Mém. inéd.*, p. 284) and Dezallier (*Vie*, p. 299), L. did "for the Cathedral at Orléans, several designs and models for the choir stalls". These were elaborated at Versailles from Dec. 1701 under Hardouin-Mansart; on 16 Feb. 1702, they were taken to Orléans, where a sculptor and three masons made a full-size model in the church. On 5 June 1702, J. V Gabriel came to examine and correct it. The contract for the sculpture was signed on 30 June 1702, with J. Dugoullon, who worked there until 1706 (Arch. Départ. Loiret, C403–4, publ. by Abbé G. Chenesseau, *Sainte-Croix d'Orléans*, Paris, 1921, I, ch. IV; Vignat, *Mém. Soc. hist. Archéol. Orléanais*, v. 27, 1898, p. 1–40). It is not clear whether L. worked on his projects at Versailles or at Orléans. There were 104 stalls richly carved with ecclesiastical trophies, various ornaments and 23 circular medallions(*) related to the life of Christ. A large part of this decor. is today in the chapel of the Grand-Séminaire at Orléans. The models no longer exist.



11

12
Sainte Emilienne at the Dôme des Invalides

1702 Statue Plaster H: over life-size
For a niche in the chapel of St.-Grégoire; the two other niches contained St. Gregory by Barois (no. 14) and St. Sylvia by Frémin (no. 8). Payment 700 L. (*Comptes*, IV, 1177; V, 348). Félibien des Avaux, *Invalides*, p. 306; Granet, p. 110; Pérau, p. 77. Engr.* by Cochin in Granet and in Pérau, pl. 66. Sketch* in the Coll. de Cotte, Bibl. Nat. Est., Hc 14, 2. Replaced by a marble statue of Ste. Emilienne comm. in 1764 from J.-B. d'Huez (cf. Dreyfus, 'Les stat. du Dôme des Inval. au XVIIIe s.', *BSHAF*, 1908; Boinet, *Eglises*, III, p. 155). Destroyed.



12 12

13
Work for the Cascade at Trianon

1702–04 Lead
Payment 7918 L. to a team incl. L. (*Comptes*, IV, 852, 965, 1072); cf. Garnier, no. 6(*).

VERSAILLES, PARK OF THE GRAND TRIANON

14
Decoration for the Pièce des Vents, Marly

1703 Gilded lead
a. *Two tritons*
b. *Shells, heads of monsters and winds*
cf. N. Coustou no. 43*. Payment to Le Lorrain, Dedieu (no. 42), Flamen (no. 50), Lepautre (no. 13), Lapierre (no. 11), and Van Clève: 11,760 L. (*Comptes*, IV, 964, 1072). Destroyed.

15
Work on the Tomb of Girardon and Catherine Duchemin

ca. 1703–07 Marble
Formerly at Saint-Landry; the model was provided by Girardon (no. 96). By a contract signed on 22 June 1703 before the notary Moufle (Min. Centr. Arch. Nat., Et. XCVI, 186), L. undertook to carve the dead Christ*, the seated weeping angel*, and the two child angels flying near the cross*. When the sculptor Nourrisson, who had been asked to carve the other figures, died in 1706, L. was comm. to complete the Virgin*, who was only rough-hewn, as well as the draperies and the cartouche (Appraisement, 12 Oct. 1706, Arch. Nat., Z^{1J} 483). The monument, slightly modified, has been in the Church of Ste.-Marguerite since 1817. The historians of Paris are on the whole critical of the "hard and cold" execution, despite the beauty of the composition.

PARIS, CHURCH OF SAINTE-MARGUERITE

16
Vertumnus, Pomona and a Cupid

1704 or before Group Bronze
"Group in bronze of three figures" exh. at the Salon of 1704, *Livret*, p. 35–6. Vertumnus unmasks himself before the seated Pomona, who tries to repel him; in front of them, a little cupid, putting his finger to his nose. This, or similar examples, are to be found in 18th c. collections, sometimes alone, sometimes as pendants to the group no. 17:
In the Invent. a.d. of Pierre Crozat of 30 May 1740 (Min. Centr. Arch. Nat., Et. XXX, 278, p. 8).
Pontchartrain Sale, Paris, Dec. 1747, p. 17 as a pendant to no. 17 in the Catal. by Mariette: "Both exec. after the model by sieur Le Lorrain and designed symmetrically".
Cressent Sale, Paris, 15 Jan. 1749, no. 3: "By Mr. Le Lorrain, mounted on a foot of blackened pear-wood". Single piece.
Crozat du Chatel Sale, Paris, 14 Dec. 1750, no. 54. Catal. by Mariette: "Model by Le Lorrain" (H: 48). Single piece.
Tallard Sale, Paris, 22 March 1756, no. 936. Catal. by Rémy: "H: 46; its bronze foot 6.7 × 30". No attrib. to L., but the descr. leaves no doubt of its identification. Single piece.
De Selle Sale, Paris, 19 Feb. 1761, no. 70, sold as a pendant to no. 17. The Catal. by Rémy states that the group is similar to that in the Tallard Sale. "It is claimed that they were done under the eyes of Le Lorrain who created them . . . On feet of gilded bronze. (H: 9) . . , designed and exec. by Sautray, a pupil of L. Lorrain". Sold for 1058 L. to Julliot.
Julienne Sale, Paris, 30 March 1767, no. 1245: "After Le Lorrain. This bronze (H: 48) in an inlaid copper stand (H: 20)". Single piece.



15



15



15



15



16



16



17

Blondel de Gagny Sale, Paris, 10–24 May 1776, no. 447, as a pendant to no. 17. (H. of each group: 48) "On very richly decorated feet of gilded bronze". Without attribution. Sold for 1000 L. to Le Sage.

One of these examples*, from a private collection in London, was exhibited in New York by Knoedler in 1968, Catal. no. 42, and sold to the Academy of Arts, Honolulu (Hawai)*. H: 47, dark brown patina. Not on a Sautray stand.

Another example at the Mobilier National, Paris, as a pendant to no. 17 (Inform. M. Beaulieu).

17
Venus, Adonis and a Cupid

1704 or before Group Bronze
In the Pontchartrain, De Selle and Blondel de Gagny Sales (cf. *Supra*), as a pendant to no. 16. Precise descr. in the Catal. of the De Selle Sale: "Venus, seated, seems to be talking to Adonis, who is about to depart for the hunt; a dog is at their feet, a cupid holding an arrow behind them". Le Lorrain's name is given only in the Pontchartrain and De Selle Sales.

In the Invent. a.d. of Pierre Crozat, 30 May 1740 (Min. Centr. Arch. Nat., Et. XXX, 278), appears under no. 132 "a group in terracotta repr. Venus and Adonis with a small cupid, Adonis's left leg is broken, and the little cupid also has a broken leg". Valuation 200 L.

In the Crozat de Tugny Sale, June 1751, Catal. by Mariette, under no. 253, an anon. bronze 16 cm. high: "Venus holding back Adonis; she is accompanied by Cupid".

In a Sale in Paris on 9 Dec. 1783, as no. 156, an anon. bronze 24 cm. high: "Venus and Adonis about to go hunting; on a stand of blackened wood".

An example of L.'s group, exh. in 1872–5 at Bethnal Green, no. 1012, is today in the Wallace Coll., London (S 185)*, H: 55·5 cm., dark brown patina, Venus and Adonis only; cupid and the dog are missing, but the hole where they were fixed is visible. cf. J.-G. Mann, *Wallace Coll., Catal. Sculpture*, 1931, p. 70. This group includes a bronze base decorated with flowers which is not the original.

Another example, incl. the Cupid and the dog, is at the Mobilier National, Paris, as a pendant to no. 16 (Inform. M. Beaulieu).

18 19
Two Heads of Young Boys

1704 or before Marble
In the Salon of 1704, *Livret*, p. 36. Not ident. or disapp.

20
Work on the Small Baldaquin for the Bains d'Apollon, Bosquet du Marais, Versailles

1705 Lead
In collab. with a large team who in 1711 rec. 16,300 L. (*Comptes*, V, 538). cf. Bertrand no. 12*. Destroyed.

21
Tomb for the Laigue Family

1705–06 Marble 450 × 195
In the Church of the Jacobins, Faubourg St.-Germain, Paris (today St.-Thomas d'Aquin), in a chapel in the right arm of the transept, acc. to the Catal. des Sujets de Dévotion (*Mém. inéd.*, p. 224). Marguerite de Laigue, widow of the Marquis Olivier de Lenville, wished to be buried in the vault of the Laigue family in the Church



21

of the Jacobins; she signed a contract with L. on 8 Aug. 1705 (Min. Centr. Arch. Nat., Et. LXXV, 469). L. agreed to do the monument for 3750 L. in accordance with the design* attached to his estimate and the approved model. The mausoleum had been erected to the glory of the Laigue family, especially that of Geoffroy de Laigue (died 1674), paternal uncle of Marguerite, Maréchal de camp, who had won renown at the siege of Graveline, and of Ferdinand de Relingue, first cousin of Marguerite, Lieutenant général of the King's Navy, who was killed in the naval battle of Velez Malaga in 1704. Acc. to Piganiol, *Descr.*, 1765, VII, p. 129, the design for the monument was by G.-M. Oppenord. Above the pedestal, two black marble tablets carried inscriptions in gold letters, separated by a cartouche with two escutcheons with the arms of Marguerite de Laigue. Above: two bas-reliefs separated by a white marble urn; that on the left repr. a land battle (Graveline ?); that on the right a naval battle (Palermo, 1676, or Velez Malaga ?); above, an epitaph engraved on black marble, trophies on either side: on the left, an escutcheon surmounted by a mural crown (recalling that Geoffroy de Laigue was the first to scale the wall at the siege of the town), together with helmets, flags and piles of arms; on the right, an escutcheon surmounted by a naval crown with the prow of a ship, flags, navigation lights and an oar. At the top of the monument again the arms of Marguerite de Laigue. The tomb was destroyed during the Revolution.

22
Pan

1706–09 Statue Marble H: 160 (incl. the plinth)
One of the six statues for the Cascade Rustique at Marly, cf. Barois no. 18*. L. rec. 2900 L. in several instalms. (*Comptes*, V, 40, 72, 240, 340). Acc. to Gougenot, *Mém. inéd.*, p. 210, the King enjoyed watching him at work there. Descr. in the 1707 Invent., before being put in position (Arch. Nat., O^{1} 1976^{A}, p. 346): "Pan's head crowned with ivy-leaves, in his left hand a cornet held in front of him, in his lowered right hand his shepherd's crook; behind him his seven-reeded flute with his panther skin and a tree-trunk with rushes"; 1722 Invent., Arch. Nat., O^{1} 1969^{A}, p. 158. Disapp. during the dispersal of Marly. In L.'s Invent. a.d. (cf. Biogr.), is listed a small bronze figure repr. a Faun, val. at 4 L., together with a Jupiter, but it is not known whether this bronze relates to the Marly statue. Whereabouts unknown.

23
Apollo

1708 Statue Bronze
For the Grand Salon of the Hôtel de Condé in Paris; payment 575 L. incl. no. 24 (Arch. de Chantilly, AB, year 1708, fol. 826; G. Macon, *Les Arts dans la Maison de Condé*, 1903, p. 56). In the Invent. a.d. of Henri-Jules de Bourbon dd. 1709 (Arch. de Chantilly, A8, 116D7) a bronze figure of Apollo is mentioned, valued at 600 L., which, however, was then in the Parterre of the Petit Château at Chantilly. It is possible that this was Lorrain's Apollo. Not ident. or disapp.

24
Faun Carrying the Child Jupiter

1708 Statue Bronze
For the Grand Salon of the Hôtel de Condé, Paris; payment with no. 23 *supra*. Not ident. or disapp.

25–36
WORK AT VERSAILLES PALACE, CHAPEL

25
Group of Children

1707 Lead
In collab. with Bertrand (no. 17), Frémin (no. 15), Raon, G. Coustou (nos. 14–15*) and Lepautre (no. 16); after models by Lepautre and G. Coustou. Payment 3500 L. (*Comptes*, V, 124). One of the two groups at the ends of the ridge of the chapel roof.

VERSAILLES PALACE, CHAPEL

26
Cherubim Heads

1707 Hardstone, gilded
Two of the ten cherubim heads on the keystones of the clerestory windows, cf. Ph. Bertrand no. 16(*). Total payment to the team 700 L. (*Comptes*, V, 124).

VERSAILLES PALACE, CHAPEL



30



31

27
Father of the Church

1707 Medallion Hardstone, gilded Diam: 62
In collab. with Ph. Bertrand (no. 18a(*)), Chabry, Frémin (no. 17a) and P. Lepautre (no. 18). One of the 6 medallions on the East and West walls inside the chapel. Payment for each medallion 150 L. in 1709–10 (*Comptes*, V, 321, 531 and Mém., Arch. Nat., O^{1} 1784).

VERSAILLES PALACE, CHAPEL

28
Figures of Virtues

1707
a. *Science* and *Wisdom*
Acc. to L.'s Mém., Arch. Nat., O^{1} 1784, he did two wax models and two in clay (H: ca. 65), intended for a first, rejected, project for the cornices of the chapel. Valuation 100 L. Probably destroyed.
b.* Charity
Statue Tonnerre stone H: ca. 290
Acc. to the Mém., *ibid.*, L. was finally comm. to do the statue of Charity for which he first supplied models in wax and clay. One of the four Virtues standing on the balustrade along the roof of the Lady Chapel, together with 'Faith' by Barois (no. 17), 'Justice' by Granier (no. 39) and 'Religion' by S. Slodtz. Payment 1000 L. (*Comptes*, V, 125, 526).

VERSAILLES PALACE, CHAPEL

29
Ecclesiastical Trophy

1707 Bas-relief Hardstone, gilded 62 × 57
The 28 trophies on the pedestals of the attic below the great vault were carved by a team incl. L. (cf. Ph. Bertrand no. 18b(*)). Mém., Arch. Nat., O^{1} 1784; payment for each trophy 120 L. in 1711 (*Comptes*, V, 124, 531).

30* 31*
Zeal and Hospitality
Charity and Religion

1707–08 Bas-reliefs Bonbanc stone L: 194
Four of the 26 figures of Virtues above the 13 windows of the tribune (cf. Ph. Bertrand no. 19). Valuation 3200 L. (Mém., Arch. Nat., O^{1} 1784 and *Comptes*, V, 215). 'Zeal' and 'Hospitality' surmount the 6th window on the right; the woman embodying 'Zeal' holds a lighted lamp and the thongs of a whip; 'Hospitality' gives a child a coin from a cornucopia.
'Religion' and 'Charity' are above the 1st window on the North side. 'Religion', leaning on a closed book, reads in an other open book and holds a cross; 'Charity' holds a flaming heart and suckles a child.

VERSAILLES PALACE, CHAPEL

32
Work on the King's Tribune

1708 Bas-reliefs Bonbanc stone
Acc. to his Mém. in Arch. Nat., O^{1} 1784, L. carved on either side of the main door, between the fluted pilasters:
a.* Two cherubim in clouds, at the level of the capitals, and underneath;
b.* Two flaming cassolettes, valuation 450 L.
c.* Two falls of ecclesiastical trophies on the lower part (520 × 130). Valuation 2000 L.; payment together with other work in the chapel (*Comptes*, V, 215, 526).

VERSAILLES PALACE, CHAPEL



28b



32c



32a, b



32c

33*
Allegory of the Garden of Olives and the Questioning of Jesus by Annas

1709–10 Bas-relief Bonbanc stone 210 × 260
In the spandrels of the arcades opposite the pulpit (cf. Ph. Bertrand no. 22). Descr. in Mém., Arch. Nat., O[I] 1784. A large adolescent angel seated on clouds shows an olive-branch. A child angel on his right holds an iron gauntlet; on his left another child angel, grouped with a cherubim, is praying, hands clasped. Valuation 1000 L., payment in *Comptes*, V, 419, 526.

VERSAILLES PALACE, CHAPEL

34*
Ecclesiastical Trophy illustrating the Questioning of Jesus by Annas

1709–10 Bas-relief Limestone
On the pillar below the allegorical bas-relief. Descr. in the Mém., Arch. Nat., O[I] 1784; from an agraffe hangs a ribbon to which are attached the high priest's mitre, a book open at the passage illustrated (John, XVIII, 12–44); the central cartouche with: "Jesus brought to Annas by several soldiers armed with weapons and sticks. A Pontif seated in his Chair accompanied by guards in a room with architectural decoration which observes perspective", a buckler, an iron gauntlet, weapons and a helmet. Valuation 550 L., paid with allegorical bas-relief (no. 33). An "oval drawing in sanguine by Robert Le Lorrain, repr. Jesus brought before Caiaphas" appeared in the Le Lorrain Sale, Paris, 6 Oct. 1794, no. 76.

VERSAILLES PALACE, CHAPEL

35*
Cherubim in Clouds

1709–10 Bonbanc stone L: 150
On the keystone of the arcade, Mém., Arch. Nat., O[I] 1784. Valuation 200 L., payment together with no. 33.

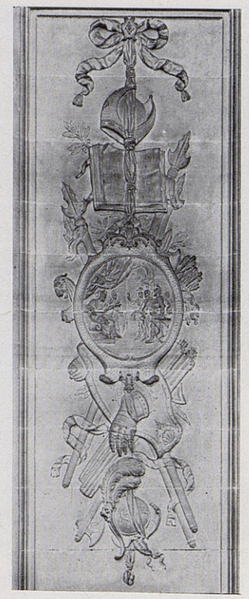
VERSAILLES PALACE, CHAPEL



35



33



34

36
Three models for the Salon Bas of the Chapel, Versailles Palace

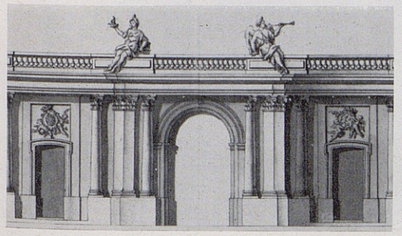
1709 Wax
Acc. to Mém., Arch. Nat., O[I] 1784, L. did three models, valuation 60 L., for a sopraporte. One of the two was composed of two children holding a crown above the arms of the King, and palm-branches. The models were not used. Destroyed.

37
Work at the Hôtel de Soubise, Paris

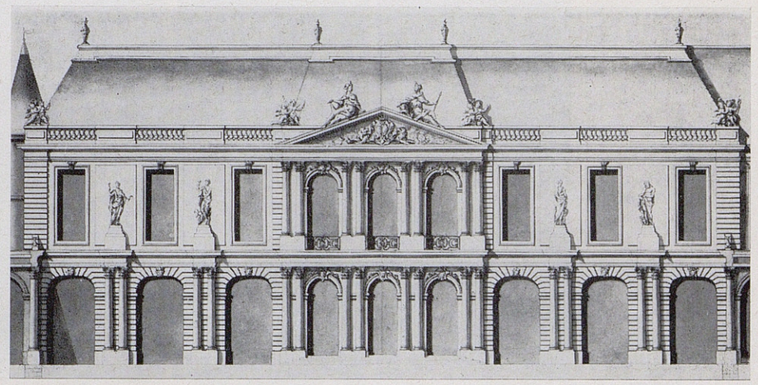
1708 St.-Leu stone
cf. Ch. Samaran, 'La cour de l'Hôtel de Soubise', *Revue de France*, 1 June 1922, p. 512; J.-P. Babelon, *Les Archives Nationales; Notice sur le bâtiment*, 1958, I. Under the terms of the contract, dd. 5 Feb. 1708, between Monseigneur François de Rohan, Prince de Soubise and L., for 4500 L. (Min. Centr. Arch. Nat., Et. XCIX, 378), the sculptor undertook, before the end of Sept., to do the following sculptures, based on the designs of the architect Delamair:

a. *Flora and Zephyr*
b. *Ceres and a cupid reaper*
c. *Bacchus and a cupid drinker*
d. *An old man with a child warming himself*

Four groups H: c. 290
These groups, illustrating the four seasons, stood on the façade of the Hôtel, at the end of the courtyard at 1st storey level above the two sets of paired columns on either side of the central building.



37l, m



37a-k



37f



37g

e. *Two lions framing the escutcheon of the Prince and Princesse de Soubise*

Bas-relief In the pediment

f. *The Glory of the Princes*

g. *The Magnificence of the Princes*

Two female figures seated on the slopes of the pediment.

h. & i. *The Genies of Glory*

j. & k. *The Genies of Magnificence*

Four groups, each of two children, placed on the balustrade bordering the roof; two at the ends of the façade, two on either side of the central building.

l. *The Fame of the Princes*

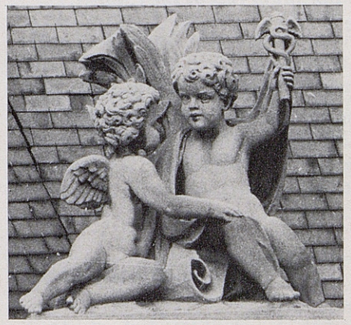
m. *The Vigilance of the Princes*

Two statues placed on the porticos at the back of the entrance.

The statues deteriorated; those of the portico and the bas-relief from the pediment have disapp. All the others were replaced in 1894 by copies, which in turn were replaced by new copies* in the middle of the 20th c., so that the statues now in place are copies of copies. Delamair's design for the façade* and the back of the entrance* are in the Bayer. Staatsbibliothek, Munich, Ms. fr. 540. Some shapeless fragments of the 1894 copies remain. The originals have been destroyed.



37h



37j



37b



37c



37a



37d

38*
Bacchus

1710–12 Statue Marble H: ca. 160

Acc. to Gougenot (*Mém. inéd.*, II, p. 210) L. did a Bacchus for the gardens at Marly; this is confirmed by the *Comptes*, V, 432, 611; payment 3000 L. in two instalments. In the Catal. of L.'s works (*Mém. inéd.*, p. 225) a marble Bacchus is listed in the bosquets at Versailles. L.'s Bacchus was in fact placed in the Bosquet de l'Etoile at Vers., where it is descr. in the 1722 Invent. (Arch. Nat., O^{I} 1969^{A}, p. 112): "A figure of a standing young man, resting on his right leg, repr. Bacchus, nude, except for the middle of the figure which is covered by a piece of cloth. On his head are grapes and vine-leaves, in his right hand he holds a bunch of grapes, the left leans on a branch of the tree-trunk supporting him. By M. Le Lorrain". To this descr. corresponds a drawing* in the Coll. de Cotte (Bibl. Nat. Est., Fb 26, p. 54), which has the note: "Le Lorrain. Posé à Versailles". Wrongly attributed to G. Coustou by Piganiol, *Vers.-Marly*, 1717, I, 170, an error repeated in the old invents. of the 19th c. (Arch. du Louvre, 38 DD 3, 4, 7, 79); see *App.* p. 428. On 1st Dec. 1863, the statue was placed on the left side of the Canal, where it still stands. cf. C. Pinatel, *Les statues antiques des jardins de Versailles*, Paris, 1968, p. 186–7.

It is not clear, whether the Bacchus on the left in the drawing repr. below was also carved by Le. L.

VERSAILLES, PARK





38



38

39
Work at Crozat's Mill at Clichy-la-Garenne

Between 1715–30 Stone

a. *The Winds shrouded in clouds*

16 bas-reliefs ca. 115 × 160

b. *Eight Heads of Rivers of different character*

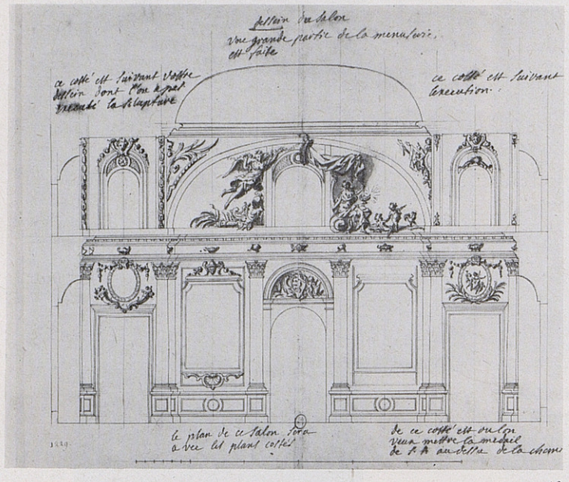
Catal. of Sujets Profanes, *Mém. inéd.*, p. 225; the author, L.-F. Le Lorrain, adds that "the artists and the amateurs who have seen these bas-reliefs and heads place them among the best works of this master, but the arrangement has been changed and nothing of all this remains". The famous financier Antoine Crozat (1655–1738), owner since 1697 of a beautiful country house at Clichy-la-Garenne, had built, at great expense, 300 steps away from the river-bank, an octagonal windmill to supply irrigation and water-works for his gardens; this was in addition to another, more ordinary, watermill, built in 1699 on an arm of the Seine (Arch. Nat., Q^{I} 1077–8). Acc. to Hurtaut & Magny, II, p. 351, the new windmill was started by Brother Bourgeois, active in Paris ca. 1716 and completed by J.-B. Puisieux. Indicated on the Plan des Environs de Paris by Delagrive, 1740, feuille 8. Destroyed.

40 41
WORK AT THE CHATEAU DE SAVERNE

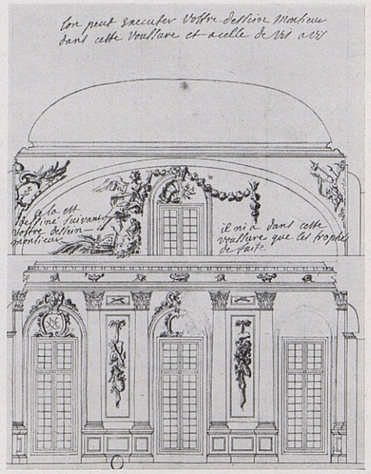
40
Work for the Salon à Colonnes in the Château

1717–23 Stone

cf. C. Grodecki, 'Travaux du Ier Cardinal de Rohan au château de Saverne d'après des doc. inéd., 1704–30', *Cahiers Alsace Archéol. Art et Hist.*, 1967, p. 101–2. Cardinal Armand-Gaston de Rohan comm. the whole of this decor. from L., who worked under the direction of R. de Cotte. The Salon, adjoining the one decorated



40



40

in 1667 by Coyzevox (no. 2), was situated in the main part of the building facing the park, above the central passage. L. lived at Saverne "as in an enchanted place", working for seven years (Aug. 1717–23) "in full spiritual freedom" (letter of J.-B. Lemoyne, *Mém. inéd.*, p. 229), with frequent returns to the capital, as confirmed by his signature at the meetings of the Académie. From 1717–19 he rec. from the Cardinal an allowance of 333 L., plus two payments of 500 L. and 5100 L. (Arch. Bas-Rhin, G 2562, Compte de la Régence Episcopale). L. worked in the monumental salon (14 m high), especially in the upper part. Two drawings* (Bibl. Nat. Est., Va 67, 3, fol. 114–5: Elevations of the Salon on the window side and on the side of the Grand Salon) show an annotated plan of one of the projects. His work on the vaulted ceiling is detailed in a list compiled in situ by order of Cardinal de Rohan in or before 1748 (cf. Bibliogr. no. 4, Ms. Bibl. Ecole des Beaux Arts, no. 104, duplicate in the Arch. du Bas-Rhin, G 2262; *Mém. inéd.*, p. 226–7):

a. On the entablature:
Truth, Religion, Charity, Vigilance, accompanied by children holding draperies. Four statues in the round. Over life-size.

Above the windows:
A group of children playing with trophies of war.

b. On the four pendentives of the cupola:
The four cardinal Virtues: Prudence, Justice, Force and Temperance, each with three or four children.

c. Above the four doors, four bas-reliefs (160 × 130):
Apollo pursuing Daphne and the river Peneus.
Mercury handing a lyre to Apollo who is tending the flock of Admetus.
Apollo and Pan being judged by Midas.
The agony of Marsyas, flayed alive by Apollo.

d. Above the main door: two children and trophies of war.

e. On the keystones of the windows: Four heads repr. the four Seasons with their attribs.

The panelling of the lower part was probably done by Charles Rousseau and Laurent Le Prince under L.'s direction.
The Salon was destroyed in a fire on 8 Sept. 1777.

41
Two Sphinxes for Saverne

1717–23 Stone H: over life-size
"To the left and right of the steps leading down to the garden", "one with hair dressed à la grecque, the other à l'allemande", *Mém. inéd.*, p. 227. They are shown in a gouache dd. 1770, in the Mus. de Saverne, "Terrasses et Parterres" (repr. by A. Wollbrett, *Le chât. de Saverne*, 1969, p. 118). Destroyed.

42
Tomb of Joseph Benoist at Orléans

ca. 1720 Marble and bronze
Acc. to the Catalogue des Sujets de Dévotion (*Mém. inéd.*, I, p. 225) and Dezallier, *Vie*, p. 299–300, L. did in 1720 "at the church of Saint-Pierre-le-Martroy at Orléans, the mausoleum of Joseph Benoist, Director of the Mint of that town . . . It is attached to the wall of the nave, near the entrance, and repr. a standing child in marble, holding an hour-glass in one hand and pointing with the other to a Christ in bronze by Girardon (no. 112). The child crushes underfoot a bronze serpent; beside him, on the ground, an open book and a death's head. The monument is decor. with two small cherubim heads and with cassolettes; the whole surmounted by a cloud". Jacques-Joseph Benoist, who died in Orléans on 1 Nov. 1720, was the son of Guillaume Benoist, sculptor at the Bâtiments du Roi (Arch. Munic. d'Orléans, Registres paroissiaux, St.-Pierre-en-Sentelée, GG, 1611; Invent. a.d. 15 June 1723 before Maître Rou, notary of Orléans). In 1719, he had married in Paris Marguerite Delaguerre, daughter of the Directeur de la Monnaie du Louvre (Min. Centr. Arch. Nat., Et. LXVI, 370 and Bibl. Nat. Ms., Fich. Laborde n.a. 12047). The tomb was still in this church, also called St.-Pierre-en-Sentelée, at the time of the Revolution, but disapp. during the 19th c. (cf. Beauvais de Préau, *Essai hist. sur Orléans*, 1778, p. 133; Ch. Cussard, 'Invent. des tableaux', *Mém. de la Soc. d'agriculture, sciences, lettres et arts d'Orléans*, I, 1901–2, p. 1–19, based on Ms. 461 bis, v. III of the Bibl. of Orléans; M. de Buzonnière, *Hist. archéol. d'Orléans*, 1849, I, 145). The epitaph has been recorded in the Ms. 621, fol. 125 of the Bibl. of Orléans. Destroyed.

43
High Altar for the Church of Saint-Pierre-en-Sentelée, Orléans

ca. 1720–22 Stone
Acc. to Ms. 461, v. III, Bibl. d'Orléans and M. de Buzonnière (cf. no. 42), L. did for the same church "the high altar 'en tombeau' carved in stone" ornamented with a medallion showing the head of Christ. In July 1722, the parish priest of this church had a second nave built on the south side, with an altar dedicated to the Virgin; the high altar was probably done at the same time. cf. Dom Lottin, *Recherches hist. sur Orléans*, 1837, II, p. 268. Destroyed.

44
Work for Jean de La Motte

Between 1724–35

a. *Several groups of children in stone and some models*
Acc. to the Catal. des Sujets Profanes (*Mém. inéd.*, p. 225), L. did "at Orsonville, at the house of the late M. de La Motte, then Premier Commis des Ponts et Chaussées, later Trésorier de France, several groups of children in stone and some models". Jean de La Motte, officier des Bâtiments du Roi from 1696, appointed in 1708 by the Duc d'Antin to settle the debts of the Surintendance des Bâtiments, was in 1712 named "Premier Commis des Bâtiments du Roi". In 1719, he was appointed "Intendant et Ordonnateur des Bâtiments et Jardins du Roi, Arts et Manufacture", then Conseiller Secrétaire du Roi, and was ennobled in 1725 (Bibl. Nat. Ms., Dossiers bleus 475, Nouveau d'Hozier 248). On 1 Oct. 1723 he had acquired the land and seignorial rights of Orsonville (Yvelines), where he built a new château in the form of two pavilions, a very beautiful well to provide water for his park and bosquets, and a large oval billiard room (cf. procès-verbal of the d'Orsonville Sale, 17 Feb. 1752, Arch. Yvelines). Later the château was very much altered; no trace remains of L.'s work.

b. *Two busts* Marble H: ca. 50
Catal. des Sujets Profanes (*Mém. inéd.*, p. 226): "two marble busts, 18–20 *pouces* high, done for M. de La Motte, Trésorier de France". Jean de La Motte's Invent. a.d., 5 Jan. 1739 (Min. Centr. Arch. Nat., Et. XXVI, 397) mentions "two marble busts on their feet, also of marble, repr. Monsieur and Mme. de Lamotte". Perhaps L.'s work, unless they were by P. Magnier (Jean de La Motte had married Catherine Magnier, daughter of the sculptor Philippe Magnier, in 1708). Not ident. or disapp.

45 46
Children's Games

1725 or before Two small groups Terracotta
Exh. in the Salon of 1725, *Livret*, p. 50; *Mercure*, Sept. 1725, p. 2270. Not ident. or disapp.

47 48
Two Bacchantes

Before 1728 Two statues Stone H: ca. 225
Acc. to the Catal. des Sujets Profanes, *Mém. inéd.*, p. 225, L. did "at Grosbois for M. Chauvelin, then Garde des Sceaux, two Bacchantes in stone, 7 *pieds* in size". The Invent. a.d. of L.'s papers (cf. Biogr.) includes a deed dd. 1 March 1733 by which L. confirms that his son Louis-François has rec. 116 L. "for his share in the 2 stone figures bought by M. le Garde des Sceaux which were in the Invent. of their mother, and that his two brothers should receive the same amount". As the Invent. of M.-F. Soint, L.'s wife, is dated 5 Aug. 1728 (cf. Biogr.) the two statues must have been done before that date. Germain-Louis de Chauvelin was appointed Garde des Sceaux in 1727 and bought Grosbois from S.-J. Bernard on 7–8 May 1731 (Min. Centr. Arch. Nat., Et. LXXXVII, 850). As half of the estate of L.'s wife went to her husband, half to her 3 sons, Chauvelin must have paid 696 L. for the two statues. It is not known where at Grosbois he placed them. The Bacchantes are not mentioned in Dezallier's descr. of Grosbois (*Environs de P.*, 1755, p. 293), nor in Hurtaut & Magny, II, 190–1. Nor are they listed in the instruments of succession (actes de succession) of Chauvelin or in the deed of sale of Grosbois to F.-M. Peirenc de Moras (Notoriété 1 May 1762; Partage 1 July 1762; sale 31 July 1762, Min. Centr. Arch. Nat., Et. LXXXVII, 1067, 1071; XXIII, 645). Not ident. or disapp.



49

49
Hebe

1729–33
a. *Statue* Marble H: ca. 180 (incl. plinth)
Total payment for the statue of Hebe and the vase (no. 50) 6200 L., between 1729–31; the records specify that these sculptures were "for the garden at Marly" (Arch. Nat., O^{I} 2230–31; Furcy-Raynaud, 1909, p. 58). It is not certain that Hebe was finally placed at Marly. Descr. in Hardouin's Invent. of the Salle des Antiques at the Louvre (1 March 1733): "a female marble figure 5 *pi.* 6 *po.* high incl. the pedestal, repr. Youth, posed on the left leg, her right hand resting on the head of a child beside her holding a vase, with her left hand she holds a drapery. By M. Laurain" (Arch. Nat., O^{I} 1965^{4}); she was placed between Lepautre's 'Clytie' and Massou, Flamen and Rebillé's 'Rosée' (with which 'Hebe' has recently been confused), but does not appear in the Invent. of the same Salle des Antiques of 21 Aug. 1754 (Arch. Nat., O^{I} 1965^{8}). The statue behind L. in the portrait* painted by Drouais in 1730 is recognisable as Hebe, Jupiter and Juno's daughter, the goddess of Youth: crowned with flowers, she is leaning towards a small flying cupid who carries a vase, the attribute of Hebe, who served drinks to the gods. Whereabouts unknown.
b. *Statuette* Terracotta
In L.'s Invent. a.d. (cf. Biogr.) valued at 100 L., together with a Juno in terracotta. Also in an anonymous Sale on 20 June 1884, Paris, no. 114. Whereabouts unknown.
c. *Statuette* Bronze H: ca. 80
Listed by L.'s son in the Catal. des Sujets Profanes as pendant to a bronze Mercury, no. 72 (*Mém. inéd.*, p. 226). Whereabouts unknown.
d. *Terracotta*
Anonymous Sale, Paris, 20 June 1884, no. 114: "Youth, by Le Lorrain". No photo or document. Perhaps connected with (a). Whereabouts unknown.

50
Vase, for Marly

1729–30 Marble
Payment together with Hebe (no. 49); it is not known what became of it. Perhaps identical with a vase mentioned under L.'s name in the 'Notice des peintures et sculptures placées dans les appartements du Palais de St.-Cloud', 1842, and in the 'Invent. du Château de St.-Cloud, 1857' (Arch. Louvre, 37 DD I, no. 3010), in the Vestibule de l'Empereur: 'Vase de forme Medicis decor. with bas-reliefs repr. Diana and Acteon and a stag pursued by a horseman. Marble, H: 80, by Le Lorrain'. Since disappeared.

51
Head of an aged Bacchante

Before 1732 Marble
Gougenot, *Mém. inéd.*, p. 220 and Dezallier, *Vie*, p. 295, tell the story of how Van Clève, having bought this head and believing it to be antique, asked L. for his opinion. L. revealed that he was the artist adding that "in all his life no praise had ever flattered him so much". Van Clève's death in 1732 provides a date ante quem.
In L.'s Invent. a.d. (cf. p. 332), is the bust of a Bacchante valued at 6 L. Rémy's catalogue of the Crozat de Thiers Sale, Paris, Feb. 1773, contains under no. 965, in marble: "a beautiful bust of a Bacchante by Robert Le Lorrain; the head is full of expression and this artist probably never did anything better; it is on a small base of serfontaine". Sold for 240 L. Not ident. or disapp.

52
The Sun-horses

Between 1735–37 Bas-relief Stone
On the pediment of the east façade in the courtyard of the Stables, Hôtel de Rohan (Dezallier, *Paris*, 1749, p. 143; 1752, p. 203; 1764, p. 234; Hébert, *Dict. pitt.*, 1767, p. 240; Thiéry, *Guide*, 1787, I, p. 584).
In a letter written in 1748 (cf. Bibliogr. no. 1), the Abbé Le Lorrain placed the bas-relief among the last commissions of the artist, between ca. 1730–38, but without insisting. Gougenot, *Mém. inéd.*, p. 291, calls it an achievement, that this work was done in the last active years of the artist, in the full rigours of winter, a story repeated by Fontenai, II, p. 126 and Dezallier, *Vie*, p. 296–7. There is no reason to refute L.'s biographers (as has been done by H. Jouin, *Ancien Hôtel de Rohan*, Paris, 1889 and M. Beaulieu, 'Les Chevaux d'Apollon de R. Le Lorrain', *AAF.*, 1959, p. 136). The stables were apparently begun ca. 1725, then interrupted (contract for the roof 7 August 1725, Arch. Nat., AB XIX, 662, quoted by J.-P. Babelon, 'Les façades sur jardin des Palais Rohan-Soubise', *Revue de l'Art*, 1969, no. 4, p. 68); the stables do not appear in the plates of the hôtel engr. after Chevotet in 1727–32, in Mariette, *L'Architecture française*. Building started again in 1734 ("Specification . . . for the continuation of the buildings which are to compose the Basse-cour of the Hôtel . . . de Rohan . . . 22 May 1734: valuation and acceptance by Vinage", Min. Centr. Arch. Nat., Et. XXVI, 372, Inform. J.-P. Babelon. This basse-cour was to be formed by four buildings in a square, one side to run along the rue Vieille-du-Temple (where L. was to carve his relief at the side of the courtyard); "the Grande Ecurie will be completed and lengthened; the entablature will be built in St.-Leu stone, . . . all the bossages for the sculpture will be fitted as ordered by the Sr. Architecte and in the position designated by him". L. must therefore have received from Cardinal de Rohan during the same period commissions for sculptures at his palace at Strasbourg (no. 53) and at the stables in Paris. He must have worked on the Sun-horses during the winter of 1735–6 or 1736–7 (cf. Biogr.).
This bas-relief repr., in a very free and spirited composition, the four horses of the Sun about to leap into the clouds; in the centre, a stable-hand waters one of them from a large shell, another tries to hold on to its companion; the horse on the left seems to neigh, while that at the back leaps into the rays of the sun. This is the most famous of L.'s works.

PARIS, HOTEL DE ROHAN, RUE VIEILLE-DU-TEMPLE



52

53
Work at the Château des Rohan, Strasbourg

1735–38 Stone
cf. H. Haug, *Le château des Rohan*, 1961; L. Grodecki, "Note sur l'iconographie du château des Rohan à Strasbourg", *Cahiers Alsaciens d'Archéol., d'Art et d'Hist.*, 1967, p. 113–32; J.-D. Ludmann, *Le Palais Rohan de Strasbourg*, Strasbourg, 1979, I, p. 43–6, illustr. p. 223–44 (fully documented).
Cardinal Armand-Gaston de Rohan called upon L. to do the exterior decor. of his palace, the building of which had been started in 1727 to the designs of R. de Cotte. L. stayed in Strasbourg from June to Oct. 1735, May to Nov. 1736, then from Oct. 1737 to the end of 1738, when an attack of apoplexy obliged him to abandon his work. It was completed by a Parisian sculptor, Gaspard Pollet (who was already in Strasbourg in January 1738 for the baptism of one of his children, cf. Ludmann) and by J.-A. Nahl (1710–85), who had assisted L. in the exec. of part of the programme. For the list of L.'s work at Strasbourg, cf. Bibliogr., p. 332. It consisted of:
1. On the façade of the Palace giving on to the Ill. 1735
a. *Model for a group of two child angels kneeling before a cross* (H: 283)
On the façade of the chapel (now a library). The group was done in stucco after this model; then, after 1748, in beaten copper. Removed in 1792. Destroyed.
(J.-F. Hermann, *Notice sur Strasbourg*, I, 1827, p. 386). Known from engrs. after Weiss (Recueil des Fêtes de Strasbourg en l'honneur de Louis XV en 1744).
b. *The arms of the Bishopric*, supported by two lions. In the pediment of the façade. The arms were removed in 1792, cf. Hermann. *op. cit.*, but the lions are still in place. Two elevations of this façade in the Bibl. de l'Institut, Ms. 1605–6, pièces 10.
2. On the main façade of the Palace giving on to the courtyard. 1736
a. In the central pediment: the King's arms with trophies of arms and two children, one supporting an escutcheon, the other sounding a trumpet.
b. *Force holding a bundle of arms* (destroyed and replaced by a new statue exec. after an old photographic document).
c.* Prudence with a mirror and a serpent
Two statues Stone L: ca. 180
On the slopes of the pediment. In L.'s Invent. a.d. is listed a terracotta model repr. Prudence, probably related to c. The procès-verbal of a visit in 1788 shows that by then the two statues were already damaged (Arch. Bas-Rhin, Notariat Stras., I, Et. F.-A. Lacombe, I, 207).
d.* Nine male and female heads on the keystones of the nine windows on the same façade. Acc. to the descr. in Arch. Bas-Rhin, G 2262, they are "very well characterised by various Greek and Roman headdresses". They are however difficult to identify. In the centre of the façade, the head of a merry fool (Homo or Mundus, acc. to Grodecki) has been provisionally replaced by a very different negroid head. It seems very likely that Le L. himself carved all the works under 2a, b, c, d, except 2 female heads (not illustrated).



53 2c

3. On the northern side of the entrance wall, in a hemicycle. 1737–38

a.* Religion and a child

b.* Clemency and a child

Two groups Stone H: 275

On the entablature of the portal, directly above the columns. Religion, veiled, seated on clouds, lifts one arm towards the sky and with the other claps a cross; the child points to the Book of the Gospels. In L.'s Invent. a.d. is listed a terracotta model repr. Religion, probably related to this group. Clemency, holding an arrow, is seated on a lion; the child strokes its mane. Acc. to Grodecki, these statues illustrate the Cardinal's priesthood.

c. & d. Two groups of two children under a palm-tree.

H: 160. On either side of a. and b.

c. A child holding a chalice, worshipped by the other kneeling child. Beside the palm-tree, a stoup and a book.

d. Children symbolising friendship. One is offering gifts to the other; the palm-tree is intertwined with a pomegranate tree.



53 2d



53 2d



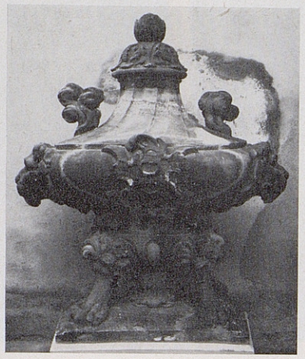
53 30



53 31



53 3h



53 3e



53 3g

e. & f.* Two cassolettes on either side of groups c. & d.

g.* & h.* Two groups of 3 children under a palm-tree.

H: 160. On either side of e. & f.

g. One child puts on the Cardinal's hat; the two others hold up a drapery. In the palm-tree, a hatchet.

h. One child holds a mitre, the two others watch over a cross and a sword.

i. 16 heads of figures from the Old Testament, on the keystones of the arcades on either side of the entrance. Acc. to the description in the Arch. Bas-Rhin, G 2262, these are the so-called prophets and prophetesses: "Moses, David, Isaiah, Jeremiah, Baruch, Daniel, Ezekiel, Elijah, Aaron, Joshua, the Pharisee, Anna (daughter of Phanuel), Miriam (sister of Moses), a young Jewess, Judith and Helen (mother of Constantine)". In L.'s Invent. a.d. are mentioned terracotta busts of Abraham, Moses, Judith and Saint Helen, perhaps related to these heads. It seems that 3a, b, c, d are by Le L. himself; 3e, f, g by Le L. and assistants; 3i: only the heads illustrated* show Le Lorrain's style; the others are by assistants,

4. *Model for 'Charity suckling a child, accompanied by another child, sucking its finger'.* 1738

The relief, on the pediment of the left aisle, was exec. in stone, after this model, by Pollet.

The palace was acquired by the town in 1791 and became successively Hôtel de Ville (1804); Royal Château (Restauration); sold to Napoleon III (1852); University and Library (1875); Museum (1898). Damaged by bombs on 11 Aug. 1944, since restored. Most of L.'s statues and groups have been put back into place.

STRASBOURG (Bas-Rhin), CHATEAU DES ROHAN



53 i



53 i



53 i

54
Girl curling her Lover's hair

1737 or before Small group Terracotta
Exh. in the Salon of 1737, *Livret*, p. 24. Not ident. or disapp.

55
Young girl holding a Rabbit, which a Youth tries to pull away, and a Cupid

1737 or before Group Terracotta
Exh. in the Salon of 1737, *Livret*, p. 24. Not ident. or disapp.

56*
A River

1737 Terracotta Signed: R. LE LORRAIN 1737
Acc. to Abbé Le Lorrain, Ms. letter of 1748 (cf. Bibliogr. no. 1), "a small model of a river composed about this time (1730–40), which brought him praise from his colleagues". Gougenot (*Mém. inéd.*, p. 210), confirms that L. did this model at the age of 74. Exh. at the Salon of 1737, *Livret*, p. 24. Acquired by Lalive de Jully (*Catal. de la Coll. Lalive de Jully*, 12 Dec. 1764, no. 110); Hébert, *Dict. pitt.*, 1767, I, p. 125; Lalive de Jully Sale, Paris, 5 March 1770, no. 176; F. de Ribes Christofle Sale, Paris, 10–11 Dec. 1928, no. 32; R.S. Sale, Paris, 11 March 1931. Acquired by the Louvre in 1966.

PARIS, LOUVRE



56

UNDATED WORKS

57
Work for the Duc de Lauzun

Undated
Gougenot, *Mém. inéd.*, p. 217, as an illustration of the susceptibility of L.'s character, recounts how he wanted to smash a work of considerable importance, done for the Duc de Lauzun, because the Duke judged it not on its own merits, but by the amount which he had paid for it. It is not known which work was bought by Antoine-Nompar, Duc de Lauzun, who died in 1723. Not ident. or disapp.

58–65
Europe Asia Africa America
Spring Summer Autumn Winter

Undated 8 Busts Terracotta H: 81
Mentioned in the Catal. des Sujets Profanes, *Mém. inéd.*, p. 226: "In 1725 these eight busts were in the possession of sieur Audran, then concierge of the Luxembourg". Claude Audran III was concierge of the Luxembourg from 1704–34. He was also L.'s tenant in the rue Meslay (cf. Biogr.). The Invent. a.d. of 5 Aug. 1728 of L.'s wife, M.-F. Soint (cf. Biogr.) mentions a "current debt of 400 L. owing to her" by the sieur Audran du Luxembourg for work which the said L. has done for him and for which he has not had payment.

66
Thetis and two small Tritons

Undated Group Tonnerre stone H: 146
Listed in the Catal. des Sujets Profanes, *Mém. inéd.*, p. 225 as having been done, together with no. 67, for the maréchal de Tallard. Camille d'Hostun, duc et maréchal de Tallard, died in 1728. His son, Marie-Joseph d'Hostun, duc de Tallard (1684–1755), a great collector, was the husband of Marie-Isabelle de Rohan-Soubise. Tallard Sale, Paris, 22 March 1756, no. 995. Not ident. or disapp.

67
Apollo

Undated Statue Tonnerre stone
cf. no. 66; not in the Tallard Sale of 1756. L.'s Invent. a.d. mentions an Apollo in stone in the sculptor's garden, valued at 40 L. Not ident. or disapp.

68 69 70 71
Pan* and *Syrinx
Vertumnus* and *Pomona

Undated Four terracotta busts H: 81
Catal. des Sujets Profanes, *Mém. inéd.*, p. 226. In L.'s Invent. a.d. (cf. Biogr.) are two terracotta busts repr. Vertumnus and Pomona, valued at 24 L. Not ident. or disapp.

72
Mercury

Undated Bronze H: 81
Catal. des Sujets Profanes, *Mém. inéd.*, p. 226; a pendant to Hebe (no. 49c.). Not ident. or disapp.

73
Twenty Heads of Women

Undated Marble
Catal. des Sujets Profanes, *Mém. inéd.*, p. 226; "Heads of women of different type, in various collections in Paris". Not ident. or disapp.

74
Two Figures for Meulan (Yvelines)

Undated Wood
For the High Altar of the old Convent of the Annonciades de Meulan, acc. to the Catal. des Sujets de Dévotion, *Mém. inéd.*, p. 224 and Dezallier, *Vie*, p. 299. This convent, which no longer exists, had been built at the wish of Anne of Austria, but after 1682; the work was interrupted in 1689 and re-started some years later (cr. M.-J. Le Roi, *Mém. de la Soc. des Sciences morales de Seine-et-Oise*, 1859–61, p. 49, 102). The Abbé Le Lorrain in his letter of 1748 (cf. Bibliogr. no. 1) says, probably in error, that his father worked at Gaillon, a village 4 km. from Meulan. Probably destroyed.

75
Two Figures and two Angels on the High Altar of the Church of Louveciennes (Yvelines)

Undated Wood
Catal. des Sujets de Dévotion, *Mém. inéd.*, p. 224. The church has lost its old furnishings. Probably destroyed.

76
Crucifix at Bourgfontaine (Aisne)

Undated
Acc. to the Catal. des Sujets de Dévotion, *Mém. inéd.*, p. 224 and Dezallier, *Vie*, p. 299, L. did a large Christ on the Cross in the chapel of the former Charterhouse of Bourgfontaine near Villers-Cotterets. The High Altar of this Chapel had been carved by the marble mason P. Mallerot (cf. Delapierre's Biogr.). The church, today in ruins, has lost its old furnishings. Probably destroyed.

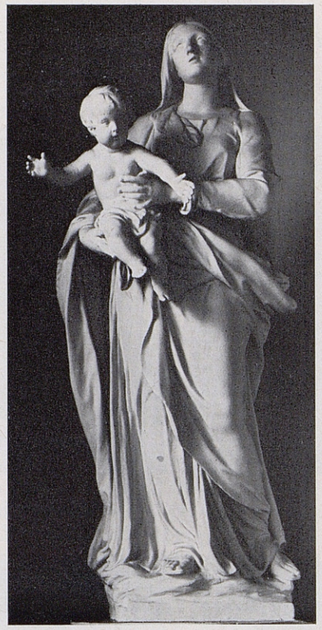
77*
Virgin

Undated
Acc. to the Catal. des Sujets de Dévotion, *Mém. inéd.*, p. 210, L. did "a Virgin for the Priory at Marly". The old priory had fallen into ruins at the end of the 17th c. and Louis XIV had a new church built, using the material from the priory and the previous parish church; the new church was dedicated in 1689. Today, a stone statue, heavily painted in white, of the Virgin and Child stands on the altar of the Virgin; during the Revolution it had been hidden in the garden of the church. Traditionally described as a gift from Louis XIV in 1689, its style contradicts this. The work dates from the 1st half of the XVIIIth c. and could be the statue by L., quoted in the *Mém. inéd.* above, but with a wrong location.

MARLY, CHURCH OF ST.-VIGOR-ST.-ETIENNE

78
Virgin

Undated Statuette Marble
Catal. des Sujets de Dévotion, *Mém. inéd.*, p. 224. Formerly at the corner of the rue du Roi de Sicile and the rue des Rosiers, Paris. Not ident. or disapp.



77

79
Lectern

Undated
Catal. des Sujets de Dévotion, *Mém. inéd.*, p. 224; Dezallier, *Vie*, p. 298: "At the Church of Saint-Sauveur, Paris, a lectern decor. with children in bronze". The church no longer exists. Not ident. or disapp.

WORKS LISTED IN 18TH C. SALES, NOT PREVIOUSLY MENTIONED

80
Christ at Calvary

Undated Bas-relief 65 × 40
Le Lorrain Sale, Paris, 6 Oct. 1794, no. 152, "Its upper part is arched. Broken". Perhaps this is the marble bas-relief of Christ on the Cross listed in L.'s Invent. a.d. Not ident. or disapp.

81 82
The Evangelists

Undated Two oval bas-reliefs 24 × 27
Le Lorrain Sale, Paris, 6 Oct. 1794, no. 153. Not ident. or disapp.

83
Twelve Sculptures

Undated Terracotta
Le Lorrain Sale, Paris, 6 Oct. 1794, no. 156: "different devotional subjects, allegorical and other figures". Probably works mentioned in L.'s Invent. a.d. Not ident. or disapp.

84
The Virgin appearing to Saint Dominic

Undated Circular bas-relief Marble Diam: 43
Vieuviller Sale, Paris, 20 Dec. 1781, no. 117: "By Le Laurain . . . , composed of six figures". In a copper frame with copper rings. Sold for 18 L. to La Pierre. Not ident. or disapp.

85
Air

Undated Bronze
Blondel de Gagny Coll. (Hébert, *Dict. pitt.*, 1767, I, p. 68, with an attrib. to Le Lorrain). Blondel de Gagny Sale, Paris, 10–24 Dec. 1776, no. 468, without name of sculptor: "23 *pouces* high (62 cm.) not incl. its stand of gilded bronze consoles"; sold for 579 L. to Poullain. Poullain Sale, Paris, 15–21 March 1760, no. 160, without name of sculptor: "a woman holding with her left hand a drapery on her head, standing among rising light clouds, an eagle at her feet; all of it meant to characterise 'Air'; on a stand with curved ornaments in gilded bronze"; H: 70 cm. with stand; sold for 700 L. to Menageot. Le Lorrain Sale, Paris, 6 Oct. 1794, no. 155: bronze group by R. Le Lorrain, H: 22 *pouces* (59·4 cm.), "on a stand of gilded copper". Not ident. or disapp.

86
Lying Woman

Undated Bronze
Blondel de Gagny Sale, Paris, 10–24 Dec. 1776, no. 484: "a lying woman by Robert Le Lorrain on a foot of gilded bronze"; sold for 500 L. to Martin Cor.; Silvestre Sale, Paris, 17 April 1780, no. 209. Not ident. or disapp.

87
The Triumph of Galathea

Undated Bas-relief Copper 11 × 16
Labé (Magnac) Sale, Paris, 24 April 1780, no. 122: "By Le Lorrain, after Ant. Coypel". Antoine Coypel's painting is now only known through an engr.*, done in 1695 by the painter, assisted by Ch. Simonneau, Bibl. Nat. Est., Db 8, p. 54. Not ident. or disapp.

88 89
Children caressing one another

Undated Two bas-reliefs Terracotta 16 × 13
Prince de Conti Sale, Paris, 8 April 1777, no. 1291: the bas-reliefs were "de forme échancrés"; Trouard Sale, Paris, 22 Feb. 1779, no. 293; Marivaux Sale, Paris, 27 Jan. 1806, no. 296. Not ident. or disapp.

90
Heads of Juno

Undated Marble
a. H: 51. Nourri Sale, Paris, 24 Feb.-15 March 1785, no. 185: "By Le Lorrain; on a base of Flemish marble". Sold for 70 L. to the Comte de Spar. Not ident. or disapp.
b. H: 48. Nourri Sale. *ibid.*, no. 190: "By Le Lorrain. Head of great character. On its base". Sold for 102 L. to Langlier. See also Invent. a.d. Not ident. or disapp.

91 92
Ganymede* and *Flora

Undated Two busts Pendants Marble
Coll. Blondel de Gagny (Hébert, *Dict. pitt.*, 1767, I, p. 36). Blondel de Gagny Sale, Paris, 10–24 Dec. 1776, no. 404: "Over life-size, by Robert Le Lorrain, sur des guaines plaquées, les corps en marbre rance, les paneaux, chapiteaux et embasses de marbre blanc avec agraffe". Sold for 1400 L. to D'Arras at the same time as two busts by N. Coustou (nos. 76–77). Not ident. or disapp.

93 94
Flora* and *Ceres

Undated Two heads White marble
Marquis de Lassay Sale, Paris, 17 May 1775, no. 84: "N. Le Lorrain . . .; on coloured marble bases; from the Coll. of M. Massé, painter to the King"; de Meulan Sale, Paris, 2 April 1778, no. 62; sold for 340 L. Not ident. or disapp.

95 96
Bacchus* and *Venus

Undated Two busts Marble H: 62
Beauvarlet Sale, Paris, 13 March 1798, no. 117: "Le Lorrain. Venus . . . her hair plaited, her bosom covered in a drapery held by a ribbon; Bacchus, his hair entwined with vine leaves, his shoulders covered by a lion's skin. On a white marble base". Not ident. or disapp.

97 98
Satyr* and *Dryad

Undated Two busts Pendants Marble H: 48
Tallard Sale, Paris, 22 March 1756, no. 970, Catal.



87

by Rémy: "Le Lorrain. A satyr crowned with ivy, his drapery made from a doe-skin; the head in the character of a man singing; the pendant is a Dryad carrying a medal round her neck"; Anonymous Sale, Paris, 21 March 1763, no. 140, with a wrong attrib. to Lerambert, an error repeated in Abbé X . . . Sale, Paris, 2 Dec. 1765, no. 86; Blondel de Gagny Coll. (Hébert, *Dict. pitt.*, 1767, I, p. 459), Blondel de Gagny Sale, Paris, 10–24 Dec. 1776, no. 406: "on a black marble base, H: 16 cm., decor. with a bronze rosette", sold for 1200 L.; Blondel d'Azincourt Sale, Paris, 10–17 Feb. 1783, no. 305: sold to Julliot for 368 L.; Nourri Sale, Paris, 24 Feb.–15 March 1785, no. 184, sold for 202 L. to Lambert; Dubois Sale, Paris, 20 Dec. 1785, no. 143; D'Ennery Sale, Paris, 11–15 Dec. 1786, no. 70; Basan Sale, Paris, 4 April 1791, no. 144: sold for 300 L. to Paillet; Le Lorrain Sale, Paris, 6 Oct. 1794, no. 149: on the same base. In all these sales, the busts were stated to be by Le Lorrain. Not ident. or disapp.

99
Head of a Satyr

Undated Marble H: 40
Nourri Sale, Paris, 24 Feb.–15 March 1785, no. 188: "By Le Lorrain". Sold for 151 L. to the Comte de Spar. Not ident. or disapp.

100
Bust of Hamadryad

Undated Marble H: 57
Nourri Sale, *ibid.*, no. 189: "By Le Lorrain . . . the head crowned with an oak branch, shoulders and bosom half-covered in gauze". Sold for 99 L. to Langlier. Not ident. or disapp.

101 102
Two Busts of Women

Undated Bronze H: ca. 65
Le Boeuf Sale, Paris, 8 April 1783, no. 107: "Le Lorrain. Two life-size female busts, known under the names of Bacchus and Flora, on bases of marbre brèche violette". Formerly in the Julliot Sale, no. 73. Not ident. or disapp.

103 104
Two Busts of Women

Undated Marble H: 45 (incl. the marble base)
Blondel d'Azincourt Sale, Paris, 18 April 1770. Not ident. or disapp.

105
Woman

Undated Bust Marble H: 56
Nourri Sale, Paris, 24 Feb.–15 March 1785, no. 183: "Le Lorrain . . . Wearing two strings of pearls, the bosom half-covered with gauze". Sold for 131 L. to Langlier. Not ident. or disapp.

106 107
Young Satyr* and *Young Girl

Undated Two busts Marble
Le Lorrain Sale, Paris, 6 Oct. 1794, no. 151: "Le Lorrain . . . Two small busts . . . on small bases of Sicilian marble". Not ident. or disapp.

108 109
Young Girls

Undated Two busts Marble
Le Lorrain Sale, Paris, 6 Oct. 1794, no. 150: "On small bases of grey marble". Not ident. or disapp.

110
Head of a Young Boy

Undated Terracotta
Sorbet Sale, Paris, 1 April 1776, no. 180: "Le Lorrain". Under the same number: "Head of young girl by another artist". Not ident. or disapp.

111
Young Girl

Undated Bust Marble H: 49
Arenc de Presle Sale, Paris, 16–24 April 1792, no. 188: "Le Lorrain. Bust of a young girl, life-size, coeffée en cheveux avec sa chemise à l'entour de sa poitrine. Mounted on a base". Sold together with a bust of a young man by Lerambert (no. 47) as a pendant, under no. 189; Robit Sale, Paris, 11 May 1801, no. 210. Not ident. or disapp.

112 113
Children

Undated Two busts Marble H: 43
Nourri Sale, Paris, 24 Feb.–15 March 1785, no. 186: "Le Lorrain. Two busts of children, their shoulders covered by goat-skins". Sold for 131 L. to Julliot. Not ident. or disapp.

114
Child

Undated Bust Marble H: 43
Nourri Sale, Paris, 24 Feb.–15 March 1785, no. 187: "Le Lorrain. Bust of a child, with a band around its head and a bouquet, the shoulders covered by a drapery". Sold for 102 L. to Langlier. Not ident. or disapp.

115
Models

Undated Plaster
Cayeux Sale, Paris, 11 Dec. 1769, no. 92: "Heads, feet, hands, children by du Quesnoy, Algarde, Le Lorrain and others, sold together with several moulds". Not ident. or disapp.

116 117
Two Busts of Women

Undated Bronze H: ca. 67 (probably incl. bases)
De Selle Sale, Paris, 19 Feb. 1761, Catal. by Rémy, no. 69: "attrib. to Robert Lorrain; the supporting feet are in Ste.-Baume marble". Sold to Gagny for 300 L. Quoted by Hébert, *Dict. pitt.*, 1767, I, p. 69, in the cabinet of Blondel de Gagny; Blondel de Gagny Sale, Paris, 10–24 Dec. 1776, no. 487, "Robert de Lorrain", sold to Légère for 768 L.; Légère Sale, Paris, 15–17 Dec. 1784, no. 11, "on a pedestal of brèche violette with bronze bases", sold for 933 L.; Le Brun Sale, Paris. 11 April 1791, no. 987. Sold for 600 L. Not ident. or disapp.

118 119
Two Busts of Women

Undated Marble H: ca. 40
Julienne Sale, Paris, 30 March 1767, no. 1265: "of a fine character . . . on feet of veined marble. Thought to be by Robert Le Lorrain". Not ident. or disapp.

SCULPTURE FOUND IN L.'S STUDIO AFTER HIS DEATH

cf. Invent. a.d. (Biogr. p. 332)
Christ on the Cross, marble bas-relief in a frame of gilded wood; Val. 30 L.
Nativity, marble bas-relief, in a frame of gilded wood; Val. 40 L. with:
Descent from the Cross, marble bas-relief, in a frame of gilded wood.
Abraham, terracotta bust (cf. no. 53). Val. 6 L. with:
The Virgin, terracotta bust.
Christ, terracotta bust; Val. 18 L. with:
Moses, terracotta bust (cf. no. 53) and
Saint Peter, terracotta bust.
Saint Helen, terracotta bust (cf. no. 53). Val. 6 L.
Religion, terracotta model (cf. no. 53). Val. 10 L. with:
Prudence, terracotta model (cf. no. 53).
Judith, figure on stand with attributes (cf. no. 53). Val. 30 L.
Small bust, white marble; Val. 50 L.
Apollo, stone (in the garden); Val. 40 L.
Juno, figure on a stand in terracotta with her attribs.; Val. 100 L. with:
Hebe, figure on a stand in terracotta (cf. no. 49).
Vertumnus, terracotta bust; Val. 24 L. with:
Pomona, terracotta bust (cf. nos. 70–1).
Acis, small terracotta model; Val. 24 L. with:
Galathea, small terracotta model (cf. no. 10).
An Abbott, terracotta bust; Val. 10 L.
Bacchante, bust; Val. 6 L. (cf. no. 8).
Jupiter, small bronze figure; Val. 4 L. with:
Faun, small bronze figure (cf. no. 22).

LEMOYNE, Jean-Baptiste I (1681–1731)

Descendant of a family of artists resident in Paris from the beginning of the 17th c. His paternal grandparents were Louis Lemoyne, sculptor, and Catherine Guillain, daughter of the sculptor Simon Guillain. Louis L. was related to the Blanchards and became by marriage brother-in-law to the goldsmith Claude Ballin. Jean-Baptiste's parents were: Jean Lemoyne (1638–1713), painter, engraver and ornamentist who had the title of "peintre ordinaire du Roi, Ecuyer et Valet de Chambre du Duc d'Orléans", and Geneviève Leblond, sister of the Bordeaux painter Antoine Leblond de La Tour. Jean Lemoyne must not be confused with his homonymous contemporary Jean Lemoyne (died in 1709), "peintre ordinaire des Bâtiments du Roi", who first married Elisabeth Rousselet and then Françoise De Lens, from a family of well-known goldsmiths. Jean-Baptiste was baptised on 14 Sept. 1681. He had 12 brothers and sisters; his older brother Jean-Louis, also a sculptor, had a longer and more brilliant career, cf. *infra*. On 29 August 1705, Jean-Baptiste rec. a 2nd Grand Prix for Sculpture (no. 1). He presented himself to the Académie, was agréé on 25 Jan. 1710 (no. 2) and became an Academician on 31 Aug. 1715 (no. 3). On 28 April 1725, he became Asst. Prof. in place of Poirier (*P-V*, IV, 14, 98, 161, 208, 394). On 7 Feb. 1713, he married Geneviève-Suzanne Silvestre, granddaughter of the celebrated engraver Israël Silvestre. He died on 20 Oct. 1731, leaving minor children; his brother Jean-Louis became their guardian (*P-V*, VI, 94; Désistement de Bail 26 Nov. 1731, Min. Centr. Arch., Et. I, 339, publ. in Rambaud, II, p. 470). One of his children, Marie-René, was also a sculptor and, in 1755, assisted at the funeral of his uncle, Jean-Louis Lemoyne. Jean-Baptiste I had given drawing-lessons to his nephew, the sculptor Jean-Baptiste II (Dezallier, *Vie*, p. 352); at his death, he left his nephew to finish a work which had only been rough-hewn (no. 4). J.-B. I lived: in 1713, in the Galeries du Louvre; in 1717, rue des Gravilliers; in 1719 & 21, in the rue Neuve-Saint-Martin; in 1728, in the rue des Francs-Bourgeois (cf. Rambaud, I, 272; II, 470, 680). He always signed himself 'Lemoine', not 'Lemoyne'. See endpapers for genealogical tree.
Bibliogr.: Jal, p. 764, 1134; L. Réau, *Une dynastie de Sculpteurs au XVIIIème s., les Lemoyne*, Paris, 1927; T.-B., v. 23, 1929, pp. 32–3; Rambaud, I, p. 272–3; II, p. V, 470, 680, 682–3.

1
Judith led by Soldiers to the Tent of Holofernes

1705 Bas-relief
2nd Grand Prix at the Académie, after J. Bousseau (*P-V*, IV, 14 and Guiffrey, *Liste des pensionnaires*). Probably destroyed.



2

2
Andromeda chained to the Rock

1710 Model Plaster
Submitted by L. to the Académie (cf. Biogr.), which, however, set him another subject as his reception piece (no. 3), *P-V*, IV, 98. L.'s model is known through an engr.* (Bibl. Nat. Est., Sa 41): Andromeda sits naked in front of a landscape, chained to a rock, the right arm uplifted in a gesture of despair; her right thigh is covered by a drapery. Disappeared.

3*
The Fall of Hippolytus

1710–15 Marble H: 49
The subject was given to L. by the Director of the Académie on 25 Jan. 1710 as his reception piece; in Jan. 1713, L. was allowed six months' extension, but did not deliver his work until 31 Aug. 1715. It was accepted and he was received into the Académie (*P-V*, IV, 98, 161, 207–08). The work was exhibited at the Acad. in the 18th c. (Dezallier, *Descr. Acad.*, p. 136). Put into store at Versailles, it was sent to the Louvre in 1854 (Inv. MR 2026). Hippolytus, having refused the amorous advances of his mother-in-law Phaedra, was falsely accused by her of having attacked her honour. Her husband, Theseus, invoked against Hippolytus the wrath of Neptune, who sent a marine monster to attack him. Hippolytus is seen being thrown from his wrecked chariot and hurled on to the rocks.

PARIS, LOUVRE

4
Work on the High Altar and the Sanctuary at the Church of Saint-Jean-en-Grève, Paris

1719–31 Wood, bronze and marble
These works are detailed: (1) in the specification of the architect François Blondel (see Délibérations de la fabrique de St.-Jean-en-Grève dd. 17 Sept. 1719, Arch. Nat., LL 799, fol. 2–3); (2) in the specification for the works of sculpture in bronze, stucco and wood,



3



4d

attached to the contract of 28 Dec. 1719 between the sculptors J.-B. Lemoyne and Ph. Fichon, and the Churchwardens (Min. Centr. Arch. Nat., Et. V, 312, publ. in Rambaud, II, p. 680–82). They appear in a drawing by Blondel (Coll. de l'Institut Tessin, Paris, publ. in Rambaud, *ibid.*) and in the corresponding engr.* (Bibl. Nat. Est., Va 249g) with the caption: "Elévation et décoration du nouveau maître-autel et sanctuaire S. Jean en Grève achevé au mois d'octobre 1724. F. Blondel invenit et sculpsit". The work consisted of:

a. *Sculpture in gilded bronze and gilded oak on the High Altar*

Four bronze consoles in the corners of the High Altar.

On the altar, a bronze tabernacle (40 × 73) decorated with 2 angels, half-length, and an oval door with two cherubim.

Two wooden consoles, placed obliquely, supporting two adoring angels (H: 1.46), also in wood.

Festoons of vines and corn joining these consoles to the tabernacle.

b. *Wooden sculpture on the baldaquin*

Four composite capitals supporting a cornice and a semicircular architrave.

Above, four large consoles decorated with palms and flowers supporting an oval ceiling with tassels, interlacings, roses and fringes; under the ceiling, a cul-de-lampe; at the top, three child angels presenting a globe and a cross.

An angel (H: 146) supporting the hanging-lamp.

Two adoring angels kneeling on the architrave.

A glory of rays and clouds with 15 heads of cherubim.

c. *The wood sculpture on the surround of the sanctuary*

The sanctuary had seven wooden, arched doors in semicircular panelling by Messager; the carved decoration consisted of:

Seven groups of two cherubim in clouds and rays in a cartouche attached to the arches of the doors.

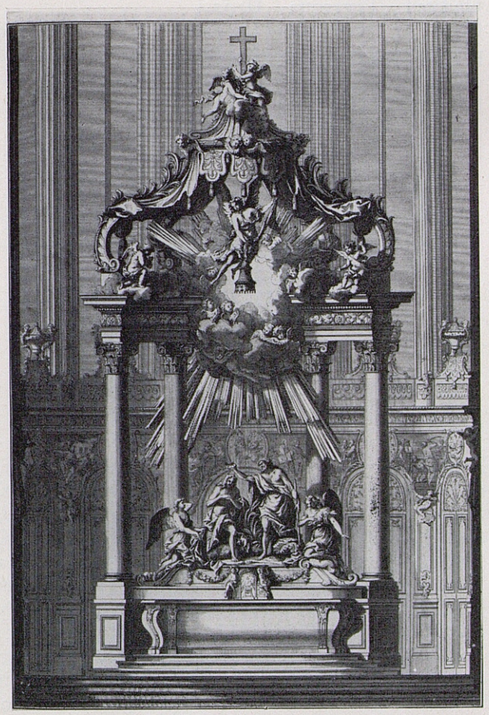
In the arches of the seven doors, a fan-shaped decoration with a rose in the centre.

Between the doors, 8 child angels in bas-relief (H: 80) carrying palms and interlaced laurels which bordered pictures.

On the two sides, two child angels holding up a curtain.

On the pilasters, shell-shaped ornaments.

d.* St. John baptising Christ
Group Marble H: 210 standing on the altar
Mentioned in Blondel's specification of 1719; the contract has not been traced.
The sculpture in wood and bronze (a, b, c) was to be completed by the 1 Feb. 1721; payment, acc. to the contract, to be 6000 L. But in Nov. 1720, the workmen and sculptors had hardly begun; the work was resumed in Jan. 1722, for completion at Easter 1723. In July 1724, it was being gilded and in Oct. 1724, everything seems to have been in position, except the marble group (d) (Sculptors' receipts of 28 Dec. 1719, 19 Nov. 1720, Min. Centr. Arch. Nat., Et. V, 312 quoted in Rambaud, II, p. 682–3 and Délibérations de la fabrique, Arch. Nat., LL 799, fol. 18, 20, 27, 51–2, 57, 63, 65, 68–9, 71, 75). The original estimates of 6000 L. were very much exceeded. Van Clève, who had been consulted in Feb. 1725, valued Lemoyne's work (unspecified) at 13,244 L., which was judged as too high; L. accepted a reduction to 12,000 L., of which he had already rec. 8207 L., on condition that the balance was to be paid in cash, to him or to his creditors (Receipt of 21 March 1725, Et. V, 326 in Rambaud, *ibid.*, and LL 799, p. 80–1). On his side, the sculptor Fichon claimed on 4 June 1726 the 6252 L.



4

still owing to him of the 13,755 L. which he had been promised (Arch. Nat., LL 799, fol. 95). Did these large sums also relate to other works in the church, like the churchwarden's pew, undertaken in Nov. 1724 (LL 799, fol. 76) or even the marble group, paid by the curé Esnault? J.-B. Lemoyne only rough-hewed the statue of St. John. Did his illness prevent him from continuing? His young nephew Jean-Baptiste II took over and completed the group in less than 2½ years; it was put in position on 17 March 1731; J.-B. Lemoyne died 7 months later. The group achieved immediate success, J.-B. II being considered by everyone as the real originator (*Mercure*, June 1731, p. 1342–3), as shown by the inscription on the back: "Pia hujus ecclesiae pastoris S.M.N. felicis Esnault liberalitate faciebat J. B. Lemoyne filius, aetatis an. 26, Christi 1731". cf. Dandré-Bardon, p. 9; Piganiol, *Descr.*, IV, p. 112; Dezallier, *Paris*, 1778, p. 199 and *Vie*, p. 353. Several years before the demolition of the church of St.-Jean-en-Grève in 1797, the group was moved for unknown reasons to St.-Eustache, from where Lenoir, in Feb. 1794, removed it for safe-keeping to his store. In Aug. 1802 it was placed at St.-Roch in the Chapel of the Fonts-Baptismaux, where it still stands today (*Arch. Mus. Mon. Fr.*, II, 126; III, 68, 313).

a, b, c: Destroyed
d: PARIS, CHURCH OF ST.-ROCH

5
Danae recumbent

Undated Terracotta H: 32.4
Crozat de Thiers Sale, Paris, Feb. 1772, no. 1060, as a pendant to a Naiad by J.-B. Lemoyne II. On a stand of dark wood embellished with gilded bronze. The two pieces were sold together for 76 L. Not ident. or disapp.

LEMOYNE, Jean-Louis (1665–1755)

Born in Paris. Eldest brother of Jean-Baptiste Lemoyne, cf. p. 357. Studied sculpture with Coyzevox (Dezallier, *Vie*, p. 42). As a pupil at the Académie, he received, from 1685–90, an annual grant of 22 L. (*Comptes*, II, 726, 950–1, 1266; III, 188, 355, 490). He twice received a first Petit Prix, on 28 Sept. 1685 and 1686, and on 30 August 1687 a first Grand Prix (see no. 1); highly regarded by the Acad. (*P-V*, II, 309, 337, 351, 359, 361; Dandré-Bardon, p. 41). When he presented himself to the Acad. Royale de Bordeaux, just founded by his uncle Antoine Leblond de La Tour (inaugurated 16 Dec. 1691), L. had some difficulty in obtaining admission and



had to ask for support from the Acad. in Paris (*P-V*, III, 84); he was agréé on 26 Jan. 1692 (no. 2), together with his cousin Marc-Antoine Leblond de La Tour. He probably lived for some years in Bordeaux, because in 1694 he carved a bust of the Bordeaux architect Du Plessis (no. 3). He returned to live with his parents in Paris, in the rue Neuve-des-Deux-Portes and on 10 Nov. 1697 married Armande Monnoyer, landscape painter, daughter of the famous painter Jean-Baptiste Monnoyer (Min. Centr. Arch. Nat., Et. XVI, 610). He was agréé by the Académie on 4 April 1699 and became an Academician on 30 June 1703 (no. 5), *P-V*, III, 256, 283, 367. In 1704, a son, Jean-Baptiste II, the future sculptor, was born. L. acquired from the architect Beausire a building plot in the rue Saint-Louis au Marais, which he re-sold in 1708. On the death of his father Jean in 1713, he inherited the Office of 'Ecuyer, Valet de Chambre du Duc d'Orléans' for which he had to pay 5000 L. and which brought him 400 L. per year (Partage 17 June 1713, Min. Centr. Arch. Nat., Et. XXX, 201). At the time he was living in the rue Saint-Roch, later, in 1721, place de Meslay, par. St.-Nicolas-des-Champs (Bail 13 Jan. 1721, Min. Centr. Arch. Nat., Et. XXXVIII, 209). Until then he had been working for the King and for private clients; but from 1713–26, he did no work for the King. His new appointment with the Orléans family, which probably included sculptural work (nos. 34–5, 41–2), did not interfere with his Academic career: on 28 Dec. 1715, he became Asst. Prof.; on 5 Feb. 1724 Professor (*P-V*, IV, 219, 286, 353, 372). His son, Jean-Baptiste II, was selected for the Acad. de France in Rome, but on 28 March 1728 L. obtained permission from the Superintendent, the Duc d'Antin, to keep him in Paris (*Corr. Dir. Acad. Fr. Rome*, VII, 398, 408).

We do not know the identity of Louis L., son of Jean L., who on 31 Jan. 1724, became the "tuteur onéraire de Mlle. Anonyme d'Orléans", and who supervised the drawing-up of the Invent. a.d. of the

Regent, begun on 10 March 1724 (Arch. Nat., 300 AP I 752); he then, until 1732, became Ecuyer to Mlle. de Beaujolais and lived, until 1734, in the Ecuries de la rue Neuve-des-Petits-Champs (Arch. Nat., 300 AP I 52, p. 66). He does not seem to be identical with the Jean-Louis, who, on 11 Jan. 1731, while domiciled in the rue de l'Arbre-Sec, bought a plot in the Grande rue du Roule; Jean-Louis moved there with his son, Jean-Baptiste II, and built a foundry-workshop, large enough for the casting of the equestrian statue of Louis XV (no. 43) for Bordeaux (Min. Centr. Arch. Nat., Et. CXV, 470). He had in fact obtained for his son this impressive commission, which was to occupy them for the next 10 years. A widower since 1727, he married Marie Clément on 18 Jan. 1741. In the same year he ceased to be active as a sculptor; a settlement (Transaction) concluded on 11 Dec. 1741 (Min. Centr. Arch. Nat., Et. CX, 354), brought to an end the verbal agreement whereby father and son had kept a joint account "for all works of sculpture undertaken by one or the other of them, up to that time and especially for the equestrian statue of Louis XV for Bordeaux"; only one work "La Crainte des traits de l'Amour" (The Fear of Cupid's shafts) was exempt and had to be paid entirely to Jean-Louis (no. 46). Jean-Louis handed over to his son all his property, mobile and immobile, reserving for himself only a life-interest. In exchange, Jean-Baptiste, "in order to show his filial affection for his father by providing for him the facility to rest from his work", guaranteed him a life annuity of 1000 L. On 28 March 1744, Jean-Louis was made Asst. Rector of the Acad. and replaced as Professor by his son; on 26 March 1746, he became Rector in place of his deceased friend Largillierre. Ill and losing his sight, Jean-Louis took his seat for the last time on 1st July 1747, asking the Académie to appoint N. Coypel as his successor. Gravely ill since the end of 1747 and completely blind since 1752, he died on 31 May 1755 in his apartment in the Louvre, which he had occupied since 1736 (*P-V*, V, 363; VI, 6, 26, 79, 192, 301 sq., 416).

Although they were both successful in their marriages and in their careers, the Lemoynes seem to have been in constant financial difficulties; Jean-Louis was short of money right up to his death.

His portrait was painted several times by Louis Tocqué, godson and pupil of his father Jean Lemoyne: (1) a painting* in the Louvre (Inv. 8171), which was the painter's reception piece in 1734. Behind the sculptor, the legs of an unidentified female statue are visible. (2) a painting exh. in the Salon of 1741 (disapp.) engr. by Gabriel de Saint-Aubin; (3) a painting in the Doria Coll.

Bibliogr.: Dandré-Bardon, *Eloge hist. de J.-B. Lemoyne*, Paris, 1779; Mariette, *ABC*, III, p. 135; Jal, p. 764; L. Réau, *Une dynastie de sculpteurs au XVIIIème siècle: les Lemoyne*, Paris, 1927; T.-B., v. 23, 1929, p. 34; Rambaud, I, p. 272–3; II, p. 212, 463, 470.

1
The Great Flood

1687 Bas-relief
cf. Réau, p. 35. 1st Grand Prix at the Académie, ahead of Girardin (no. 2) and Regnaudin (*P-V*, II, 351, 359, 361; Guiffrey, *Liste des pensionnaires*). Probably destroyed.

2
Louis XIV

1692 Walnut Life-size
cf. Réau, p. 36. Given to L. on 26 Jan. 1692 as the subject of his reception piece for the Acad. at Bordeaux; the portrait was to be put above the door of the Académie. A new member had to pay a fee of 15 L. to the Acad. for the 1st session and 15 L. on submission of his reception piece. cf. J. Delpit, 'Etablissement de L'Acad. de peinture et de sculp. de Bordeaux', *Revue Universelle des Arts*, 1859, X, p. 89. We cannot follow P. Courteault (*Revue hist. de Bordeaux*, XXI, 1928, p. 45–8) who identifies this work with a medallion in embossed leather in a walnut frame repr. Louis XIV, in the Musée des Arts Décoratifs at Bordeaux. We do not know what has happened to L.'s work.

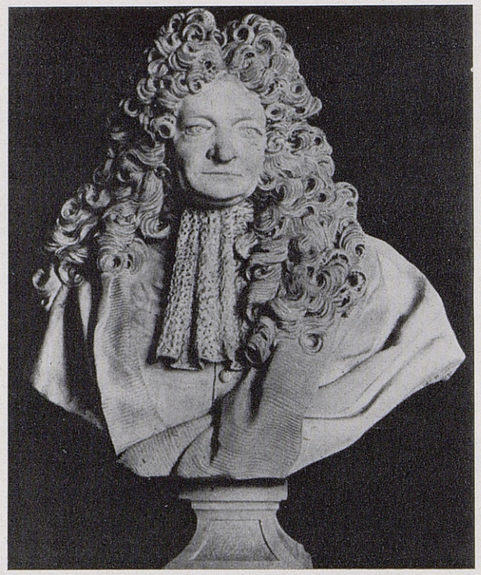
3*
Pierre-Michel Du Plessis (1633–1693)

1694 Bust Marble H: 89
Signed: LEMOYNE FESIT PARISIEN 1694
cf. Réau, p. 36. L. had met Pierre-Michel Du Plessis, one of the principal architects of Bordeaux, a year before his death. The bust belonged to the Bordeaux Acad., but was transferred to the Musée d'Art Ancien, which became the Musée d'Aquitaine (Inv. no. 7.112).

BORDEAUX, MUSEE D'AQUITAINE



3



4

4*
Jean-Jacques Charron, Marquis de Ménars (1644–1718)

1697 Bust Marble H: 84
Signed: LE MOYNE FECIT PARISIEN. 1697
cf. Réau, p. 36. The King paid 129 L. 7s. for the block of marble in 1698 (*Comptes*, IV, 301). J.-J. Charron, brother-in-law of Colbert, Président à mortier at the Paris Parliament, was better known under the name of 'Président de Ménars'. The bust which at the beginning of the 20th c. was in the Coll. Armaillé, then with the Duchesse de Broglie in Paris, had been accepted as a portrait of La Fontaine. It was identified by Réau, *RAAM*, 1923 and sold on 1st June 1954 in Paris, Galerie Charpentier, no. 98. Whereabouts unknown.

5
Jules Hardouin-Mansart (1646–1708)

1699–1704
a. *Bust* Plaster 1699
Model for the marble bust (b.). Belonged to the Académie, Invent. 3 May 1710; put into the Salle des Antiques in 1712 (Bibl. Ecole Beaux-Arts, Ms. 36, no. 26). Disapp.
b*. Bust Marble H: 110
Signed: I.LO.LEMOYNE.FESIT
cf. Réau, p. 36. Given to L. on 7 April 1699 as subject of his reception piece for the Acad.; the plaster model (a.) was examined on 29 Dec. 1699 and the marble accepted on 30 June 1703 (*P-V*, III, 258, 283, 367). Exh. at the Acad. in the 18th c. (Guérin and Dezallier, *Descr. Acad.*, p. 28, 132). Transf. to the Petits Augustins in year IV; moved to the Louvre (MV 2640) in 1818, cf. A. Fontaine, *Coll. Acad.*, p. 214.

PARIS, LOUVRE

c. *Bust* Bronze
Exh. at the Salon of 1704, *Livret*, p. 44. Cast in bronze by Vinache at the expense of Hardouin-Mansart (Arch. Nat., O^{I} 1907^{5}, fol. 6). Whereabouts unknown.

6
Cornices in the Grand Trianon

1700 Stucco and plaster
cf. Réau, p. 33. Payment 83 L. 10s. for repairs to the cornices in the Chambre du Roi, in the left wing of the Palace (*Comptes*, IV, 591–2), necessary because the wall between the King's Chambre and the Antichambre was demolished and replaced by Corinthian columns. cf. Hardy no. 30.

VERSAILLES, GRAND TRIANON

7
Adoring Angel, for the Dôme des Invalides

1702 Lead
cf. Réau, p. 36. The angel to the left of the altar of St. Theresa; the other was by Lapierre (no. 8). cf. G. Coustou no. 5. Arch. Nat., O^{I} 1665^{54}. Payment at the same time as for the baldaquin (no. 8). Engr.* by Lucas in Pérau pl. 46. Destroyed during the Revolution.

8
Work on the Baldaquin for the High Altar of the Dôme des Invalides

1702 Cardboard, plaster and lead
cf. Réau, p. 36, G. Coustou no. 6* and Lapierre no. 7. Payment: *Comptes*, V, 347 and Arch. Nat., O^{I} 1665^{35}. Destroyed.



5



7

9
Work for the Cascade at Trianon

1702–04 Lead
cf. Réau, p. 33. In collab. with a team (*Comptes*, V, 494), cf. Garnier no. 6(*).

VERSAILLES, PARK OF THE GRAND TRIANON

10
Decoration for the Pièce des Vents, Marly

1703 Gilded lead
a. *Two young tritons holding shells*
b. *Shells, heads of monsters and winds*
cf. Réau, p. 34. In collab. with a team, cf. Granier no. 33 and N. Coustou no. 43*. Payment 5560 L. (*Comptes*, IV, 964, 1074; Arch. Nat., O^{I} 1465^{401}). Destroyed.

11
Cornices in the Aile des Marronniers, Château de Meudon

1703 Plaster
cf. Réau, p. 34. Payment 3800 L. to Hardy (no. 44), L. and Lespingola (no. 41); *Comptes*, IV, 916, 1034. For the cornices of the five reception rooms on the ground floor of this new wing. Destroyed.

12
Cephalus and Procris

1704 or earlier Group
cf. Réau, p. 33. Exh. in the Salon of 1704, *Livret*, p. 43. Not ident. or disapp.

13
Head of a Young Man

1704 or earlier
cf. Réau, p. 37. Exh. at the Salon of 1704, *Livret*, p. 43. Not ident. or disapp.

14
Sculptures for the Islets in the Bassins des Salles Vertes at Marly

1704 Lead
cf. Réau, p. 34. Payment 14,500 L. to a team incl. L. (*Comptes*, IV, 1101). Some parts of the decor. (birds and rooks) have disapp., others (8 children) were re-used by Hardy for Versailles, cf. Hardy no. 49*.

15
Large Baldaquin for the Bains d'Apollon, Versailles

1705 Lead and tin
cf. Réau, p. 33. In collab. with Bourdict (no. 6), G. Coustou (no. 8), Granier (no. 37), Thierry, Mazière, Rousseau, Monthéan, Armand, Dugoullon, J. Desjardins and Langlois (*Comptes*, V, 41, 143, 538). See also P. Bertrand no. 12*. Destroyed.

16
Naiad, for Marly

1706 Plaster model
cf. Réau, p. 33. Placed at the top of the Cascade Rustique, as a pendant to a River by N. Coustou (no. 21* and *Appendix* p. 428). Visible in a water-colour, Bibl. Nat. Est., Va 448d, gr. fol. In 1706, these two plaster



18



21

figures with the shell between them were valued at 1500 L., awaiting exec. in marble. But after 1707 they were replaced by a new flat marble basin (Arch. Nat., O^{1} 1465$^{408-9}$). In his 1707 edition of *Vers.-Marly* (p. 411–12) and in later editions, Piganiol wrongly described them as marbles. Destroyed.

17
Work on the Cornice of the King's Chamber

1706 Stucco
cf. Réau, p. 33. From 1703 the King's chamber was in the right wing of the Palace, on the courtyard side. Payment 920 L. to L., G. Coustou (no. 10*), Lapierre (no. 13), P. Magnier, Poirier, Van Clève (*Comptes*, V, 494).

VERSAILLES, GRAND TRIANON



19



20

18*
Work on the Cornice of the Galerie

1706 Stucco
cf. Réau, p. 33. Payment 2790 L. to P. Magnier and L. (*Comptes*, V, 16). In 1706, many of the cornices at Trianon were reshaped, to harmonise with the more elegant style of the King's new apartments. They were higher and of a more delicate design, cf. Fiske-Kimball, 'La transformation des appartements de Trianon sous Louis XIV', *GBA*, 1938^{I}, p. 86.

VERSAILLES, GRAND TRIANON

23



22

19–26
WORK FOR VERSAILLES PALACE, CHAPEL

19*
Saint Simon

20*
Saint Thadeus

1707 Two statues Tonnerre stone H: 275
cf. Réau, p. 35. On the cornice of the exterior balustrade on the North side. Valuation 2000 L. (Mém., Arch. Nat., O^{1} 1784; *Comptes*, V, 123, 414). St. Simon holds the saw, instrument of his torture; St. Thadeus a book, perhaps because it contains the image of Christ which the Saint used to heal the King of Edessa. His customary attribute, a club, is missing (as a result of restoration?).

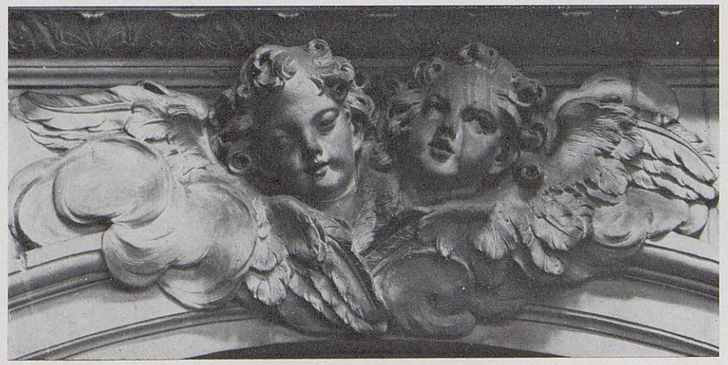
VERSAILLES PALACE, CHAPEL

21*
Piety and Obedience

1708 Bonbanc stone L: 194
cf. Réau, p. 35; P. Bertrand no. 19. Above the 4th window of the North Tribune. Valuation 1600 L. (Mém., Arch. Nat., O^{1} 1784; *Comptes*, V, 215, 414). In acc. with Ripa's *Iconologie*, 'Piety' is a woman, winged to indicate that she flies ceaselessly from God to the fatherland, from the fatherland to our forebears and from them to us. Small flames issue from her hair, for her spirit is ablaze with the love of God; she clasps her left hand to her heart, holding in her right ears of corn, a bunch of grapes and some coins, symbols of her generosity.

'Obedience' is a Virgin dressed as a nun; across her breast a small banderole, intended to carry the inscription 'Suave', suggesting that the virtue of Obedience is sweet to practise.

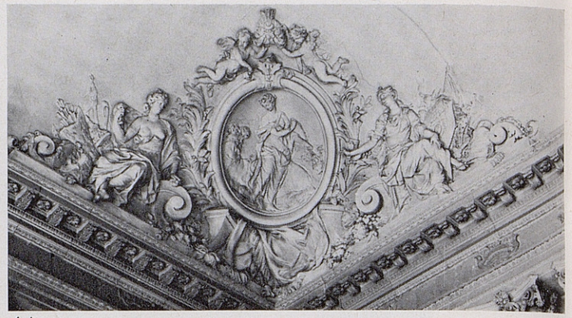
VERSAILLES PALACE, CHAPEL



24



Europe 25



Asia 25

22*
Allegory of the Carrying of the Cross

1708–09 Bas-relief Bonbanc stone 195 × 389
cf. Réau, p. 35. In the spandrel between the first two arcades on the left of the nave. For the allegorical bas-reliefs, cf. P. Bertrand no. 22. An adolescent angel holds the Cross, accompanied by a child angel with a palm. Valuation 1100 L. (Mém., Arch. Nat., O[I] 1784; *Comptes*, V, 318, 414).

VERSAILLES PALACE, CHAPEL

23*
Trophy related to the Carrying of the Cross

1708–09 Bas-relief Bonbanc stone 248 × 65
cf. Réau, p. 35. On the pillar below the bas-relief, no. 22. Descr. in the Mém., Arch. Nat., O[I] 1784. Suspended on a ribboned agraffe, a halberd, an axe, the cap of the High Priest, a basket full of nails, arms, the veil of St. Veronica imprinted with the Holy Face, the pail of vinegar and the sponge, and a cartouche in the form of a buckler, on which is repr., in bas-relief, Christ stumbling while carrying his cross to Calvary. Valued at 600 L. (Arch. Nat., O[I] 1784; payment together with no. 22).

VERSAILLES PALACE, CHAPEL

24*
Heads of Cherubim in Clouds

1708–09 Half-reliefs Stone 81 × 162
cf. Réau, p. 35. On the keystone of the 1st arcade on the left of the nave. Valuation 225 L. (Arch. Nat., O[I] 1784. Payment together with no. 22).

VERSAILLES PALACE, CHAPEL

25(*)
The Four Parts of the World

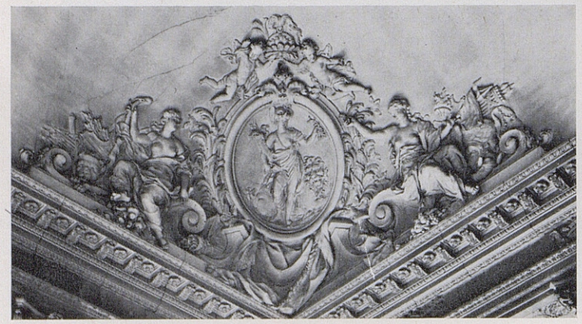
1709 Bas-reliefs Stucco
cf. Réau, p. 33. In collab. with Ph. Magnier, Lepautre (no. 28) and Thierry. On the ceiling of the Salon Haut of the Chapel. Work valued at 8950 L., descriptive mém. in Arch. Nat., O[I] 1784; payment in *Comptes*, V, 316, 412. Each part of the world is illustrated by a bas-relief decorating one of the corners of the ceiling: in the centre, an oval medallion with a woman accompanied by a horse (for Europe); a dromedary (for Asia); a lion (for Africa); a crocodile (for America). Each medallion, resting on drapery, is surmounted by two flying child angels, supporting a head-dress appropriate to the respective continent. On either side of these medallions, two female figures are seated on volutes, with trophies, arms and various accessories.

VERSAILLES PALACE, CHAPEL

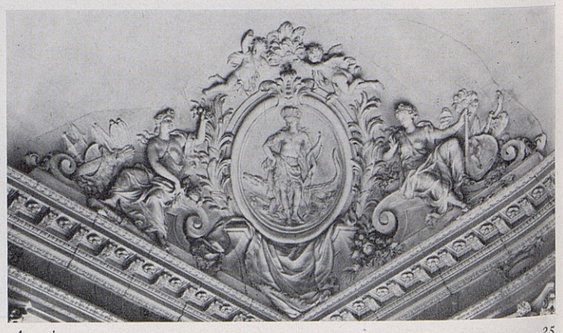
26
Decorative Motif in the centre of the Ceiling of the Salon Haut

1709 Bas-relief Stucco
In collab. with Lepautre (no. 29), Ph. Magnier and Thierry. Valuation 780 L., descriptive mém. in Arch. Nat., O[I] 1784. Payment with no. 25. The decor. consists of a rich moulding ornamented with flowers.

VERSAILLES PALACE, CHAPEL



Africa 25



America 25



South Façade 27 A1



North Façade 27 A1

27
Sculptures at the Château Neuf de Meudon

1709 Stone and plaster
cf. Réau, p. 34; Biver, *Meudon*, p. 182. The Château Neuf was built by Hardouin-Mansart for the Dauphin, in place of the Grotto of the Duc de Lorraine. Its original appearance is shown in an engr.* by Rigaud. The *Comptes* (V, 381) mention only a payment of 5777 L. to J.-L. Lemoyne, Lepautre (no. 32) and Poultier for unspecified work at the Château Neuf. But the 3 sculptors gave a receipt for 29,981 L., corresp. to the sum total of the three mémoires, for work they had done (Arch. Nat., O[I] 1523, "Estat Général de la despense pour le Chasteau Neuf de Meudon"). It consisted of:

A. Stone sculpture on the exterior of the building. Mémoire amounting to 20,304 L.

1. The two central pediments(*) carved in high relief (extant, despite the transformation of the Château Neuf into an Observatory). The pediment on the South façade, giving on to the Park, with martial attribs. and two angels supporting the arms of the Dauphin; that on the North, with the arms of the Dauphin in a crown of flowers and fruit carried by angels (much restored).

2. *The two lateral pediments of the façade giving on to the park*, decor. with military attributes (disapp.).

3. Numerous masks(*), some of which have survived (restored).

4. Consoles with the effigies of Hercules(*) and Omphale, supporting three balconies on the North façade.



27

B. *Stone sculpture for the interior*
Mémoire amounting to 5091 L. Dezallier, *Environs de P.*, 1761, p. 26 and Fontenai, II, p. 274 attribute to Lepautre only carvings in the upper vestibule consisting of sopraportes surmounted by shells and four bas-reliefs repr. the Seasons as children playing games. Destroyed.

C. *The plaster sculpture for the cornices*
Mémoire amounting to 4586 L. Destroyed.



27 A4



27 A3



27 A4



Detail 30

28
Eight Torchères and four Vases for Meudon

1709 Stone
cf. Réau, p. 34. Payment 82 L. to Lepautre (no. 33), Poultier and L. (*Comptes*, V, 379). For the palace chapel and the steeple of the parish church. Destroyed.

29
Undefined Work for Meudon

1709
cf. Réau, p. 34. Payment 20,300 L. to François (no. 33), Hardy (no. 60), Poirier, Poultier and L. (*Comptes*, V, 300). Probably for the interior of the Château Neuf. Destroyed.

30*
Companion of Diana

1710–24 Marble H: 182·5 Signed on the plinth: J.L.LEMOYNE.PARISINUS.FECIT.1724
cf. Réau, p. 34. For bibliogr. see Cayot no. 8. On 1 Aug. 1710, L. and 9 other sculptors (cf. Dedieu no. 49), each rec. 200 L. on acc. for Companions of Diana, probably intended for Marly (*Comptes*, V, 432). L.'s work was only rough-hewn and remained in his studio; he finished and delivered it to the King in 1724; in 1726, he rec. an additional payment of 3400 L., a total of 3600 L., the usual price for these Companions of Diana (Arch. Nat., O^1 2300, fol. 37 v°.). L. Réau (p. 34) is in error when he lists two different Companions of Diana, one dated 1710, the other 1724. The statue was put in the garden of La Muette, with those by P. Magnier, Lepautre (no. 34), Poirier, Flamen (no. 62) and Massou (Invent. of 1733, Arch. Nat., O^1 1965[4]; Mémoire of 1746, Arch. Nat., O^1 1583, publ. in *RAAM*, 1892, p. 358–60. Quoted by Dezallier, *Environs de P.*, 1762, p. 14 and Thiery, *Guide*, 1788, p. 269). In 1783, the head of the spear and part of the leash were restored (Arch. Nat., O^1 1582[364]). The statue then disapp. but was rediscovered in the 20th c. in the Widener Coll.; in 1942, it was acquired by the National Gallery of Art, Washington (A. 127). Drawing* in Coll. de Cotte (Bibl. Nat. Est., Fb 26), which shows some differences in the dress. The 'Companion' holds with one hand a dog on a leash, in the other a spear.

WASHINGTON, NATIONAL GALLERY OF ART



30

31*
Elizabeth-Marie-Suzanne Le Detz

1712 Bust Marble
Signed below the right shoulder: I. L. LEMOYNE FECIT 1712; below the left shoulder: E. M. S. LE DETZ H: 76
cf. Réau, p. 37. Elizabeth-Marie-Suzanne Le Detz, daughter of François Le Detz de Menneville, Officier du Roi, had on 30 Jan. 1698 married Jacques-Rolland Moreau, Conseiller du Roi, Trésorier de l'Extraordinaire des Guerres (Min. Centr. Arch. Nat., Et. LXXV, 427); he was the brother of Françoise Moreau (cf. Lapierre no. 9). E.-M.-S. Le Detz died on 27 Oct. 1727 (Invent.



30

a.d. 4 Feb. 1728, Min. Centr. Arch. Nat., Et. LIII, 244, publ. in D. Wildenstein, *Invent. a.d. d'artistes et de collectionneurs français du XVIIIème. s.*, Paris, 1967, p. 81). The bust appeared in the Sale of objets d'art from the Château de Langeais, Paris, Galerie Georges Petit, 13–18 Dec. 1868, no. 40. Sold for 26,000 F. to Comte Frédéric Pillet-Will. Then acquired by a private collector.

NEW YORK, PRIVATE COLLECTION

32
Faith and Hope, for the Cathedral of Notre-Dame, Paris

1712–13 Bas-relief Lead
cf. Réau, p. 35. Above one of the arcades of the choir, on the left side. cf. P. Bertrand no. 28*. Payment 450 L. (*Comptes*, V, 610, 695). Dezallier, *Paris*, 1752, p. 7. Melted down during the Revolution.



31



33

33*
Venus and Cupid

1714 (or before) Group Marble H: 146
Marble Pedestal and Shell H: 124
Acc. to the appraisement of 19 June 1715 following the 'sentences' of 14 & 19 Jan. 1715 (Arch. Nat., Z^{1J} 519), this group, valued at 4000 L., stood in the garden of Charles Chastelain, Secrétaire du Roi, behind his Hôtel in the rue de Richelieu, Paris. It was composed of Venus, standing, half-nude, "holding in her left hand a bow resting on her shoulder, while playing with her right with a nude child armed with a quiver". The group stood on a shell mounted on a pedestal formed by 3 consoles decor. with a dolphin and a conch-shell in the centre, water-plants and corals at the sides.



34

A group on a similar pedestal, formerly belonging to the Princesse de Poix, today in a private collection, matches this description fairly closely (cf. Réau, p. 55), except that, in his left hand the cupid holds the fragment of a bow (?), while the bow is missing from Venus's shoulder; the group is signed on the plinth: J.-B. Lemoyne Parisiensis fecit 1744.

On the left side of the sculpture, there are also faint traces of an erased inscription. Was that J.-L. Lemoyne's original signature?

Could it be, then, that for some reason the work was returned to Lemoyne's workshop (e.g. because Chastelain did not pay the 4000 L.) and that 30 years later Jean-Baptiste slightly modified its appearance, changing the position of the bow, signed and sold it?

34*
The Regent Philippe d'Orléans (1674–1723)

1715 Bust Marble H: 72 Inscription on the back: Philippe d'Orléans Régent du Roy.me de france. en 1715. âgé de 41 ans. fay par. j.L. Lemoyne. de paris. cf. Réau, p. 36. Exh. at the Salon of 1725, *Mercure*, Sept. 1725, p. 2270.

VERSAILLES, MUSEUM (MV 1901)

35
Work for the Duc and Duchesse d'Orléans

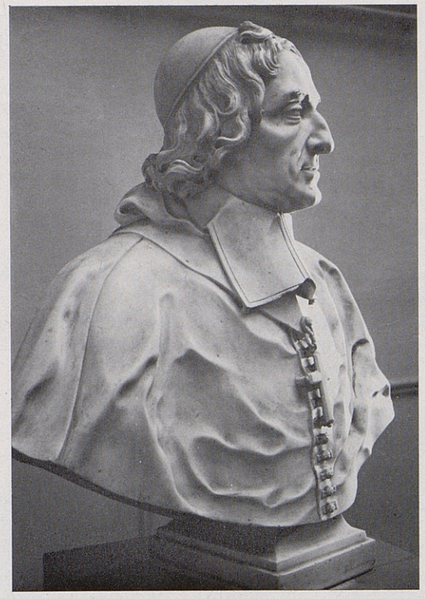
1716–18
In collab. with Lange and Philippe Hulot (cf. Hulot's Biogr.). Listed in Philippe Hulot's Invent. a.d. (Min. Centr. Arch. Nat., Et. LIII, 220), but not specified. Not ident. or disapp.

36*
J.-F. Moreau

1717 Bust Marble H: 91
Signed: J. L. LEMOYNE FECIT
I. F. MOREAU 1717
cf. Réau, p. 36. Is this the son of J.-R. Moreau and E.-M.-S. Le Detz (no. 31)? When she died in 1728, E.-M.-S. Le Detz left five children, one of them her only (?) son Jacques-Roland-Jérôme, born in 1717. Was J.-F. Moreau perhaps another son who had died earlier or, more likely, entered a religious order and, therefore, cannot be traced? Or was he a member of another family Moreau—a very common name—, for instance, Jacques-François Moreau, Marquis d'Avrolles (1694–1760), who had been "Enseigne au Régiment des Gardes Françaises" since 1715? Exh. at the Grand Palais, Paris, May–June 1930, Catal.: "Les artistes du Salon de 1737", no. 134; Paris, Gal. Seligmann, 15 Nov.–15 Dec. 1932, Catal. no. 23; Paris, Exposition Internationale, 1937, Catal.: "La Sculpture française du 16ème au 19èmes.", no. 1050. The bust was in the Cohen Coll., then in the Gal. Stettiner, where it still was in 1937. Whereabouts unknown.



36



37

37
Funeral Monument of Fénelon

1724
cf. Réau, p. 36. cf. A. Durieux, 'Le musée national de district de Cambrai', *RSBAD*, 1889, p. 700; H. Buffenoir, 'Le Mausolée de Fénelon par J.-L. Lemoyne', *BSHAF*, 1921, p. 52–3. The monument was comm. from Lemoyne by the marquis de Fénelon (Fénelon's great-nephew) for Cambrai Cathedral, where Fénelon had been buried in 1715. It was destroyed in 1794 at the same time as the cathedral, but the marble bust* was saved and put into the Cambrai museum. From 1800–24, in the Salle des Délibérations des Hospices de Cambrai, after 1825 in the Town Hall; finally returned to the museum (Inv. S. AC. 42 S. NCP 29; H: 70). It is signed:
J. L. Lemoyne Sculpteur ord.re
Du Roy fecit parisiens
1724.

CAMBRAI, MUSEE (bust only, monument destroyed)

A terracotta bust* with some variants, especially the replacing of the Cross by the Order of the Saint-Esprit, was probably executed at the same time. Today in Boston, Mass., Museum of Fine Arts, Forsythe Wickes Coll.

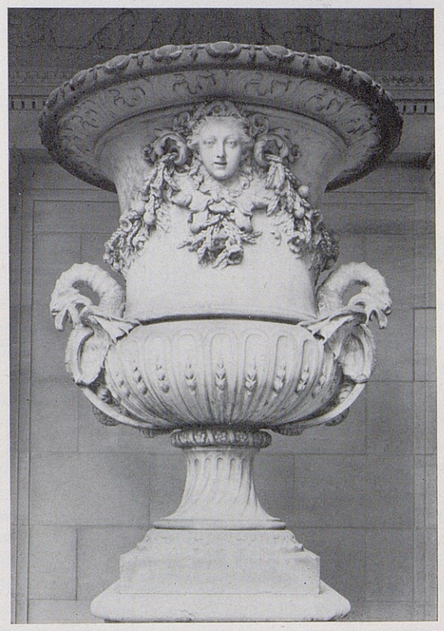
38(*)
Vase for La Muette

1726–28 Marble H: 134·6
cf. Réau, p. 34–5. Payment 2799 L. in several instalms.



37

(Arch. Nat., O[I] 2226, 2229); Rousseau rec. the same amount for an identical vase. The two vases are described as "au bout du parterre" in the Invent. of 1733 (Arch. Nat., O[I] 1965[4]) and in a mém. dd. 1746 (Arch. Nat., O[I] 1583, publ. in *RAAM*, 1892, p. 358–60). Both vases symbolise Summer. Rousseau carved two others, a little larger, for the same park, with the attribs. of the chase, symbol. Winter. For more than a century they were lost, then one of the two vases of Summer (by Lemoyne or by Rousseau) reappeared in the Kann Sale, Paris, 1907, II, no. 88, wrongly attrib. to Girardon. Today in the Frick Coll., New York (14.2.70), cf. T. Hodgkinson, *Sculpture in the Frick Coll.*, IV, New



38



39

York, 1970, p. 88–90. The upper part of the body is decor. with 2 female masks, between which are looped garlands of flowers, fruit and ears of corn; the two handles are in the form of dragons (the heads have been recarved).

NEW YORK, FRICK COLLECTION

39*
***Louis de Boullongne* (1654–1733)**

1730 Bust Marble Signed: L. de Boulogne, peintre du Roy, par J.-L. Lemoyne 1730
cf. Réau, p. 36. In the Coll. David Weill in 1927. Whereabouts unknown.

40
Two Vases, for Marly

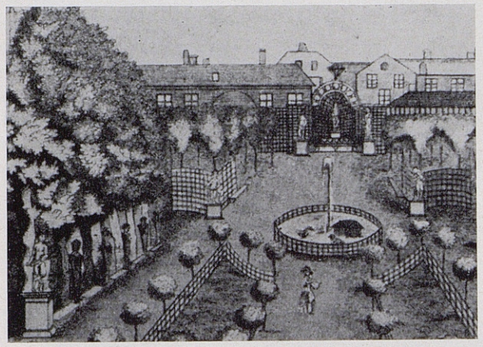
1730–31 Marble
cf. Réau, p. 34. Lemoyne had supplied the designs for the two vases. Payment 5400 L. in two instalms. on 20 April 1730 and 28 March 1737 (Arch. Nat., O^1 2230 & 2231). Both their description and their location at Marly are unknown. Not ident. or disapp.

41 42
Hercules* and *Amphitrite

1730–31 Two statues
cf. Réau, p. 34. Acc. to Dezallier, *Paris*, 1770, p. 109, they decorated a trellis-work portico at the back of the garden of the Palais Royal, Paris; placed there by Louis d'Orléans, son of the Regent, when, in 1730, he had the garden of the Palais Royal restored by the architect Desgots; the *Mercure*, January 1732, p. 401, describes them as of very fine execution. They are



44



41–2

visible in an engr.* showing these gardens after 1730 (Estampes du Musée Carnavalet). In 1782, the trellis-work was pulled down and in 1786 the Duc de Chartres ordered the statues to be removed, where to, we do not know, perhaps to the public rubbish dump (Arch. Nat., R^4 288)? cf. V. Champier and G. Sandoz, *Le Palais Royal*, 1900, p. 435. Not ident. or disapp.

43
Equestrian Statue of Louis XV for Bordeaux
(Collaboration with his son, J.-B. Lemoyne II)

1731–41 Bronze
cf. Réau, p. 68 and P. Courteault, *La Place Royale de Bordeaux*, 1923, ch. IV, VIII. The 'jurats' of Bordeaux had comm. Jacques V Gabriel to find a sculptor for the monument at the most favourable fee. G. Coustou (no. 60), the first to be approached, was turned down, because his estimate of 170,000 L. was too high. The Lemoynes then submitted an estimate of 130,000 L. and the small model made by J.-B. Lemoyne II was accepted. A contract with J.-L. and J.-B. Lemoyne II was signed in Paris on 9 Jan. 1731 (Min. Centr. Arch. Nat., Et. LXXXVII, 849). The maquette was finished in March 1735. The first casting in Feb. 1739 ended in disaster, but a new cast, in April 1741, was successful. The statue was unveiled in the Place Royale, Bordeaux, on 19 August 1743, in the presence of J.-B. Lemoyne II. Its final cost was 168,000 L., plus a grant to the artist of 40,306 L. Father and son had signed all the notaries' deeds for this work jointly and J.-L. certainly contributed to the making of the maquette, if not to the monument, although most of the credit must go to J.-B. II. Destroyed in 1792.

44*
Jacques V Gabriel (1667–1742)

1736 Bust Marble H: 85 Inscription:
M. Jacques Gabriel, Premier architecte du Roy J.-L. Lemoyne fecite 1736
cf. Réau, p. 36. Jacques V Gabriel was appointed First Architect to the King in 1734 and Director of the Academy of Architecture in 1736. He had signed the contract for the Bordeaux statue (no. 43) with J.-L. and J.-B. Lemoyne II in 1731. Perhaps L. exec. the brilliant portrait to express his gratitude for this commission? The architect wears an embroidered dress with the Grand Cordon of the Ordre de St.-Michel, received in 1735. The bust was bought by Mme. Jacquemart-André from the antiquarian L. Perdreau in ca. 1890. The nose has been repaired.

PARIS, MUSEE JACQUEMART-ANDRE (Cat. no. 1168)

45
***Nicolas de Largillierre* (1656–1746)**

1737 or before Bust Terracotta
cf. Réau, p. 36. Exh. at the Salon of 1737, *Livret*, p. 17; offered by L. to the Acad. on 27 April 1746 "as a monument to the affection he felt for this great man and in order to perpetuate his memory" (*P-V*, VI, 34). The bust was still in the Académie in 1793 (A. Fontaine, *Coll. Acad.*, p. 167). Since then disappeared.

46
La Crainte des Traits de l'Amour
(The Fear of Cupid's Shafts)

1738–39
a. Models Terracotta
Two are known today:
1.* In the Chicago Art Institute (Richard R. Crane Jr. Memorial Fund 1959–551); (H: 37). Provenance: Alphonse Kann Sale, Paris, 6 Dec. 1920, no. 170; David Weill Sale, Sotheby, 3 July 1959, no. 60. There are differences from the marble in the young girl's dress and in Cupid's attitude. cf. *The Art Institute of Chicago Quarterly*, v. 54, no. 4, Dec. 1960, p. 5.
2.* In a private collection. H: 35
Closer to the marble, this version represents a second stage in the artist's conception.



46 a1 46 a2

b.* Group Marble H: 183
cf. Réau, p. 35 and Basan, *Note des statues . . . du chât. de Ménars*, Paris, 1785, no. 7; *NAAF*, 1874–5, p. 370; 1901, p. 267–8; E. Plantet, *La coll. de statues du Mis. de Marigny*, 1885, p. 151; P. Dufay, 'Le Marquis de Marigny et sa coll. . . .', *Mercure*, 1904, p. 699; F. Lesueur, *Ménars*, 1913, p. 95, 177–9; Furcy-Raynaud, 1927, p. 179–80; E. de Ganay, 'Les Jardins de Ménars', *RAAM*, 1935^1, p. 166. Comm. by the King, payment 6000 L. between 1738–43 (Arch. Nat., O^1 1537^{85}; O^1 1922 a and b; O^1 2242). The group remained in J.-B. Lemoyne's studio, who requested that it should be taken away. On 13 Nov. 1762, the King offered it to the Marquis de Marigny, Directeur des Bâtiments (Arch. Nat., O^1 1281^b), who put it into the gardens of his Château de Ménars (Loir-et-Cher). In 1785, after Marigny's death, Basan printed a Catal. of his sculptures for a private sale, which never took place. In 1789, A. Pajou, Garde des Antiques, demanded that the group should be returned,



46b

claiming that Marigny had appropriated it without authority. In 1800 an enquiry ruled in favour of the restitution of the work to the State; a lawsuit followed which rehabilitated Marigny. In 1881, the sculptures at Ménars were sold publicly. L.'s group became the property first of Baron Alphonse, then of Baron Edouard de Rothschild. In 1967 it was acquired by the Josephine Bay Foundation for the Nat. Gallery of Art, Washington (1967.197). The group repr. a young girl trying to protect her heart against the arrows, which a little cupid is aiming at her.

WASHINGTON, NATIONAL GALLERY OF ART

47*
Unknown Man

Undated Bust Terracotta
Réau, p. 37. Attrib. to L. by Méaudre de Lapouyade (*Autour d'un buste*, s.d., Bordeaux) because of its technical similarities with the bust of Michel du Plessis (no. 3). In 1929 it was in the Musée des Arts Décoratifs at Bordeaux; since disapp. and cannot be traced in any of the Bordeaux museums.

48
Diana Recumbent

Undated Statuette Terracotta L: 43
Anon. Sale, Paris, 21 June 1899. Not ident. or disapp.



47



Detail

LEPAUTRE, Pierre (1659/66–1744)

Family: details in *App.* pp. 437–41; family tree on end-papers.

In 1683 he won 1st sculpture prize at the Acad., was sent to Rome as a pensionnaire in 1684 and lived there until 1701, returning briefly to France in 1696 to deal with family affairs. In Rome, the director La Teulière never ceased praising his diligence and talent. He was in Rome at the same time as P. Legros II, Théodon and Le Lorrain (*Corr. Dir. Acad. Fr. à Rome*, I, 163, 169, 199, 227 etc.; II, 367 etc.; III, 75 etc.).

On his return to France, although invited to become a member of the Acad. Royale, he preferred to enter the Acad. Saint-Luc, of which he became lifetime Rector, *BSHAF*, 1910, p. 83. It is not known when he married Marie-Hélène Pain, with whom he had two daughters, Catherine and Angélique, born in 1719 and 1722.

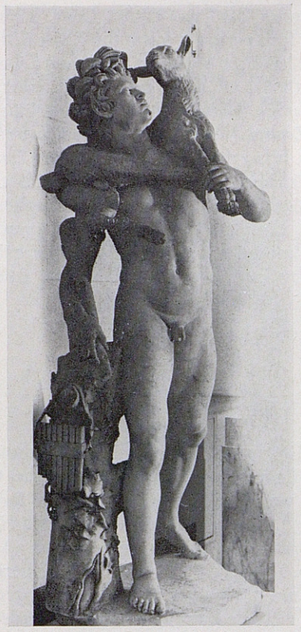
Apart from some commissions for churches, L. devoted all his working life to the King's service; after 1715 little is known of his activities, probably because of his advancing age. He died, probably over 80 years old, in 1744. His Invent. a.d. dd. 22 Jan. 1744 (Et. Dutartre, damaged by fire) was publ. in part by J. Guiffrey in *NAAF*, 1884, p. 66. He left only the relatively small amount of 10,776 L. in cash. In 1701 he lived in the rue St.-Marc, in 1702 rue Feydau, in 1705 rue des Petits-Pères, in 1707 rue de Buci, in 1709–20 at 22, rue d'Anjou, par. of St.-André-des-Arts; in 1728, rue Neuve St.-Denis, par. St.-Laurent, where he died. *Iconography*: a portrait* painted by Le Gros, now in the Mus. Carnavalet (P. 1835) shows him in front of a reduction of his group 'Aeneas and Anchises' (no. 9); his grandson Guillaume Francin did L.'s bust in plaster, and perhaps also the marble which was offered by the family to the Mus. des Mon. fr. in 1799, then claimed in 1823 by the Ecole des Beaux-Arts (*Arch. Mus. Mon. fr.*, III, 198–9, 285, 400). Disappeared.
Bibliogr.: Fontenai, II, p. 274; Mariette, *ABC*, III, p. 190; Thiéry, *Guide*, p. 399; Jal, p. 773; T.-B., v. 23, p. 96. All these sources contain errors about the origins and relatives of the sculptor, rectified by Rambaud, II, p. LXIX, 475–81, by reference to deeds in the Min. Centr. Arch. Nat. see *App.* p. 437; for more details, see Et., LII, 178–80.

1
Invention of Forges for all kinds of Instruments by Tubal-Caïn

1683 Bas-relief
1st prize at the Acad. (*P-V*, II, 262–3; *Mercure*, Dec. 1683, p. 236; *AAF*, V, 1857–8, p. 279; Guiffrey, *Liste des Pensionnaires*). Probably destroyed.

2*
Faun with a Kid

1685–87 Group Marble H: 200 (incl. plinth H: 9)
Signed: LE-PAVTRE-FCIT / ANNO AET SVAE 19 / 1685 (Signature probably not genuine)
Very careful copy after a Greek marble (3rd–2nd century B.C.), discovered in Rome, restored in the middle of the 17th c. by Ercole Ferrata and acquired by Queen Christina of Sweden; today in the Prado, Madrid.



2



5

Copy completed in June 1687 (*Corr. Dir. Acad. Fr. Rome*, I, 162–3). The head is a little more inclined to the right than in the antique original, the right arm further away from the body, the heel of the left foot has no support. Sent to Marly, placed in the Appartements Verts (Arch. Nat., O^{I} 1460^{126}); at the end of the 18th c. it was in the Tuileries Gardens (Millin, *Descr. Tuileries*, 1798, p. 116–17); for a period it was at the Château de Maisons-Laffite, but has been stored at the Louvre since ca. 1860 (inv. MR 1808); cf. E. Tietze-Conrat, 'Der Böckchen tragende Satyr', *Jahrbuch des Kunsthistorischen Institutes der K.K. Zentral Kommission für Denkmalspflege*, 1912, VI, p. 66–9. It is a nude youth with faun's ears, walking with long strides, his face lifted towards the kid he carries on his shoulders. On his arm, a shepherd's crook; beside him, the trunk of a tree and a pouch. Several other well-known copies of this antique exist, among them one by Flamen (no. 21*) for the Allée Royale, Versailles.

PARIS, LOUVRE

3
Meleager

1687–92 Group Marble H: 227 (without plinth)
Copied at Rome after the antique in the Capitoline Mus., with variants (*Corr. Dir. Acad. Fr. Rome*, I, 163, 169, 181, 307). Sent to France, it was in 1722 in the park at Marly "près la fausse porte" (Invent. Arch. Nat., O^{I} 1969^{A}, p. 175), then, in 1798, at the Tuileries (Millin, *Descr. Tuileries*, 1798, p. 89), since disappeared. Like the antique, L.'s 'Meleager' was nude, a drapery wound around his left arm and across his chest, his right arm behind his back. But in L.'s copy he held a javelin in his left hand, while in the antique he is leaning on a boar's head placed on a tree trunk. In both versions he is accompanied by a dog, but in L.'s copy the dog's left paw rested on the head of a boar. A clay figure of Meleager was found in L.'s studio after his death, cf. Invent. a.d. (Biogr.). Whereabouts unknown.

4
Vulcan

ca. 1689 Statuette Clay
Done in Rome "d'invention pour ses études" and offered in 1692 to the son of Mr. Bontemps, Valet de chambre du Roi and Intendant de Versailles (*Corr. Dir. Acad. Fr. Rome*, I, 307). Not ident. or disapp.

5*
Paetus and Arria

1691–95 Group Marble H: 265
Signed: P. LE-PAUTRE-FECIT. 1691
Begun in Rome by Théodon, who had supplied the model, but as the work was not making progress, it was taken away and the greater part, from 1691 onwards, was carved by L., who had to rework each part of the model (*Corr. Dir. Acad. Fr. Rome*, I, 199–480; II, 1–185, 367–80, 447–56). Sent to Marly in 1715 (*ibid.*, IV, 418), then placed at the Tuileries as a pendant to the group "Aeneas and Anchises" (no. 9), it was an immediate success. Often described as repr. the 'Death of Lucretia' (Brice, 1752, p. 155; Piganiol, *Descr.*, 1765, II, p. 380–81; Hurtaut & Magny, III, 1779, p. 729; Millin, *Descr. Tuileries*, 1798, p. 62). The group consists of four figures: Arria, wife of the conspirator Paetus, supported by a woman servant, plunges a dagger into her breast, encouraging her husband to follow her example and to forestall the executioner; she pronounces the historic words: "Paete, non dolet". At their feet a playful child, riding a dog.

PARIS, TUILERIES GARDEN

6
Bas-relief

Before 1692 Plaster
Done in Rome; taken to France by the Duc de Chaulnes; offered to the secretary of the embassy, Mr. Le Comte (*Corr. Dir. Acad. Fr. Rome*, I, 306–7). Not ident. or disapp.

7
The Four Ages of Man

1694 Group of four figures H: 50
Model done in Rome, "more agreeable than the group by Jean de Bologne" (*Corr. Dir. Acad. Fr. Rome*, II, 83–4, 89, 107–8). Not ident. or disapp.

8
Hercules and Cacus

1695 Model
Done in Rome. The design, submitted to Girardon and the Acad., was judged to be very beautiful. Intended to be carved in marble, about 225 cm. high, "figure de mouvement", but apparently never exec. (*Corr. Dir. Acad. Fr. Rome*, II, 108, 135, 143, 154–5, 159, 164, 166, 172, 186, 190, 201). Not ident. or disapp.

9
Aeneas carrying his Father Anchises

1696–1718
a.* Group Marble H: 264
Signed: P. LE-PAUTRE-FECIT. 1716
After a wax model by Girardon (no. 91), which appears in his *Galerie*, VI, 14*. Given in April 1696 to L., at that time a pensionnaire in Rome, who had come for a short time to Paris, cf. Biogr. From July to Oct. 1696, L. worked on the small wax model; from Nov. 1696 to June 1697 on the large clay model; from Sept. 1697 to April 1701 on the marble. In Sept. 1698, two sketches of the group were shown to Girardon and received his approval. When L. finally returned to Paris, the marble was not completely finished. Not until 1715 was it sent by boat to Paris for Marly (*Corr. Dir. Acad. Fr. Rome*, II, 223–452; III, 14, 15, 19, 70–5, 90; IV, 418). In 1718, L. and Bousseau rec. 6000 L. to complete the group, especially the small statuette of Minerva, which Anchises is carrying (Arch. Nat., O^{I} 2218, p. 96, and *NAAF*, VII, 1892, p. 121). After 1718, the group was moved to the Tuileries, where it still stands today, as a pendant to Paetus and Arria. It repr. Aeneas as a warrior, fleeing the town of Troy, symbolised by the fragment of an overturned pilaster. Aeneas carries in his arms his father, the aged Anchises, who lifts his eyes towards heaven, pressing a statuette of Minerva (her head is broken) against his body; he holds the hand of his grandson Ascagnus who is looking back towards the town they have left. In the main, the marble follows Girardon's model, except that there the old man is looking at the child.



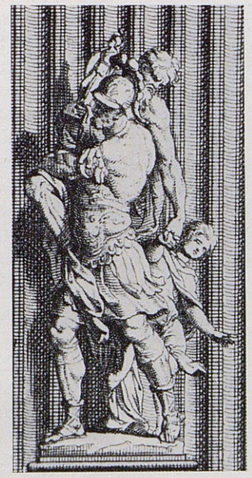
9a

PARIS, TUILERIES GARDEN

b. Reductions or Maquettes
L. kept in his studio a terracotta version of this work, cf. Biogr. (Invent. a.d.). Lalive de Jully also owned one (cf. Hébert, *Dict. pitt.*, 1767, I, p. 121; *Catal. de la Coll. Lalive de Jully*, 1764, no. 41, and Sale, Paris, 2 May 1770, no. 173); this terracotta (H: 56 cm.) was previously exh. in the Acad. St.-Luc.



9b1



9a



9b4

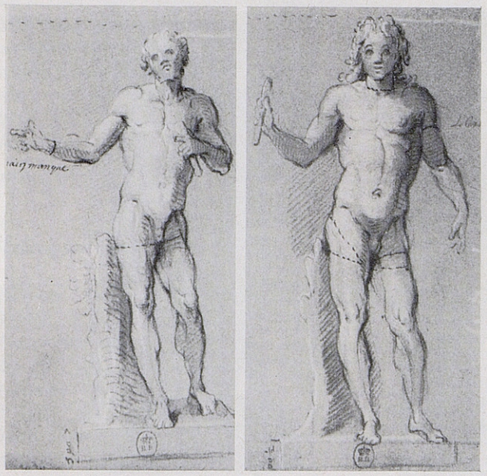


Detail *9a*

A bronze version in the Catal. of the Peters Sale (H: 108), Paris, 9–13 March 1779, no. 635, is wrongly attrib. to Duquesnoy. A sketch on the margin by St.-Aubin, shows that it is Lepautre's group; it came from the Cabinet de Selle (cf. E. Dacier, *Catalogues de ventes et livrets de Salons illustrés par Gabriel de Saint-Aubin*, Paris, 1909–21, vol. VI).

We cannot judge the numerous other reductions in terracotta and bronze which passed through the sales rooms in the 18th and 19th c. because of the lack of illustrations in the catalogues (Sales: Le Brun, Paris, 19 Nov. 1771; X . . . , Paris, 11 March 1776; Montval, Paris, 8 Feb. 1828; Montfort, Paris, 10 Dec. 1835; Schonberg, Paris, 26 Jan. 1836; Morin, Paris, 23 March 1896; Marmontel, Paris, 31 March 1898; Alfred Piet, Paris, 13 Feb. 1902). Among those known today are:

1.* A terracotta at the Victoria and Albert Museum, London, signed and dated 1715, A 37–1939. H: 25.



10

2. A bronze reduction in the Coll. O. Dettmus, Bremen, H: 54·5;

3. A bronze reduction exh. at Knoedler, 1968, no. 57 (H: 56). Catal. illustr.

4.* A bronze reduction* (H: 55.4) at the Fogg Art Museum, Cambridge, Mass., U.S.A. (Gift of Mr. Alexander Abraham).

10
Restoration of Statues at Marly

1702 Marble
Payment 4586 L. to a team incl. L. (*Comptes*, IV, 853). A drawing* in the Coll. de Cotte, Bibl. Nat. Est., Fb 26, no. 122 shows two figures of nude men with L.'s restorations in dotted lines.



11

11
Saint Marcelline

ca. 1702 Statue Plaster H: over life-size
One of the 12 statues placed in the niches of the 4 round chapels of the Dôme des Invalides. St. Marcelline was placed with St. Ambrose (by S. Slodtz) and St. Satyrus (by Ph. Bertrand, no. 6) in the Chapel of St. Ambroise. Never executed in marble. First payment in 1705, final payment in 1709, towards a total of 700 L. (*Comptes*, IV, 1177; V, 348). cf. Félibien des Avaux, *Invalides*, p. 310; Pérau, p. 80; engr.* by Cochin in Pérau, pl. 79. Drawing in Coll. de Cotte, Bibl. Nat. Est., Hc 14 ft. 3, I. Replaced in the middle of the 18th c. with a marble copy by J.-J. Caffieri, which has also disapp. cf. C. Dreyfus, *BSHAF*, 1908, p. 261–312. Destroyed.

12*
Atalanta

1703–04 Statue Marble H: 126
Signed on the trunk: LEPAUTRE FECIT 1704.
Copied after the antique from the former Mazarin Coll., now in the Louvre (*Catal. des marbres antiques*, 1922, no. 522). Payment 2000 L. (*Comptes*, IV, 965, 1073, 1184). Placed at first in the Bosquet du Couchant a

Marly (Invent. of 1707, Arch. Nat., O^{I} 1976^{A}, p. 369), 'Atalanta' inspired three others statues, done after 1711, all of them illustrating the theme of the 'Coureurs' (cf. N. Coustou no. 60; G. Coustou nos. 36, 39); she was then placed on an elegant pedestal in the middle of one of the Bassins des Carpes at Marly. She was being pursued by G. Coustou's 'Hippomenes' (no. 36). After the Revolution, trsf. to the Tuileries, then stored in the Louvre with the other 'Coureurs'. Drawings in the Coll. de Cotte, Bibl. Nat. Est., Fb 26* and in Berlin, Hdz 2700. Reductions in bronze of 'Atalanta' and of 'Hippomenes' in the Silvestre Sale, Paris, 16 Nov. 1778, no. 160 (H: 32); and in the B . . . Sale, Paris, 17 March 1788.

PARIS, LOUVRE

13
Work at the Pièce des Vents, Marly

1703–04 Gilded lead
a. *Two groups of tritons*
b. *Shells, heads of monsters and winds*
Payment 11,760 L. to Lepautre and other sculptors (*Comptes*, IV, 964, 1072), cf. Dedieu no. 42 and N. Coustou no. 43*. Destroyed.

14
Sculptures at Trianon-sous-Bois

1705 Stone
In collab. with Hardy (no. 54(*)), Poultier and Poirier. Payment 4500 L. to the four sculptors (*Comptes*, IV, 1157) for consoles, masks and trophies of the Seasons.

VERSAILLES, GRAND TRIANON

15–30
WORK AT THE CHAPEL, VERSAILLES PALACE

15
Decoration of the Roof of the Chapel

1705 Lead
cf. Dedieu no. 45*. The work was valued at 79,498 L.



12



12

(Mém., Arch. Nat., O^{I} 1784; *Comptes*, V, 412). L., Hardy (no. 52) and other sculptors also rec. 3500 L. for undefined work on the roof (*Comptes*, IV, 1157).

VERSAILLES PALACE, CHAPEL

16
Group of Children

1707 Lead
Lepautre and G. Coustou supplied the models for two groups of children for the ends of the chapel roof; exec. by them and other sculptors (Mém., Arch. Nat., O^{I} 1784, payment 8000 L., *Comptes*, V, 318, 412). cf. G. Coustou nos. 14 and 15(*).

VERSAILLES PALACE, CHAPEL

17
Heads of Cherubim

1707 Hard stone, gilded
On the keystones of the ten high windows. Total payment 700 L. to the six sculptors who worked on them (*Comptes*, V, 124). cf. Ph. Bertrand no. 16(*).

VERSAILLES PALACE, CHAPEL

18
Medallion of a Father of the Church

1707 Hard stone, gilded Diam: 62
Payment for each medallion 150 L. (Mém., Arch. Nat., O^{I} 1784; *Comptes*, V, 321, 531). cf. Ph. Bertrand no. 18a(*).

VERSAILLES PALACE, CHAPEL



22

19
Ecclesiastical Trophy

1707 Bas-relief Hard stone, gilded 62 × 57
Payment for each trophy 120 L. (*Comptes*, V, 124, 531). cf. Ph. Bertrand no. 18b(*).

VERSAILLES PALACE, CHAPEL

20*
Saint Ambrose

21*
Saint Gregory

1708 Two statues Tonnerre stone H: 286
Mém., Arch. Nat., O[1] 1784. Valuation and payment 2000 L. (*Comptes*, IV, 123). On the south side of the chapel, on the exterior cornice, beside two Fathers of the Latin Church by G. Coustou (nos. 16 and 17).

VERSAILLES PALACE, CHAPEL



21



20

22*
Chastity and Modesty

1708 Bas-relief Bonbanc stone L: 194
Above one of the windows of the Tribune, cf. Ph. Bertrand, no. 19. Mém. and valuation at 1600 L., Arch. Nat., O[1] 1784; payment, *Comptes*, V, 215. The representation follows Ripa's Iconology: 'Chastity' holds a whip to chastise herself and a sieve "to let evil desires run away"; 'Modesty', veiled, with lowered eyes, holds a sceptre with an eye at the end, a symbol of the Egyptian belief that the soul of him who possesses modesty, has eyes "clear-sighted enough to prevent him from falling into the abyss and that he rides firmly over his passions, subjecting them to the sceptre of reason".

VERSAILLES PALACE, CHAPEL



23



24



25

23*
Angel holding a Girandole

1708 Bas-relief Bonbanc stone H: 160
Two angels above the doors in the west wall of the tribune, one by L., the other by Poultier. Standing on clouds, both angels carry girandoles from which flames are issuing. The relief is enclosed in a rectangular moulded frame. Valuation 600 L. (Mém., Arch. Nat., O[1] 1784). For stylistic reasons, the angel on the left can be attributed to L., the one on the right to Poultier.

VERSAILLES PALACE, CHAPEL

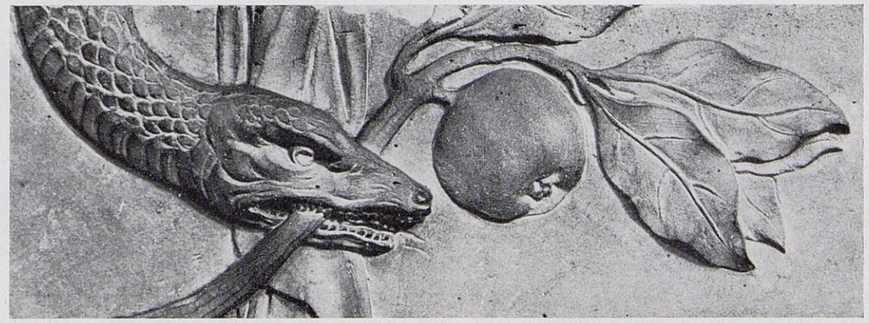
24*
Allegory of 'Consummatum est'

1709 Bas-relief Bonbanc stone H: 170
One of the 16 bas-reliefs evoking the Passion of Christ, cf. Ph. Bertrand no. 22. Valuation 1200 L. (Arch. Nat., O[1] 1784). Payment in *Comptes*, V, 317, 413. Represented by a great angel sitting on clouds, holding up a banderole on which are inscribed the last words of Christ and two child angels, one holding a sponge, the other a vase.

VERSAILLES PALACE, CHAPEL

25*
Trophy related to the Death of Christ

1709 Bas-relief Limestone
Placed on the pillar surmounted by the allegorical bas-relief, no. 24; cf. Ph. Bertrand no. 23. Valuation 700 L. (Arch. Nat., O[1] 1784); payment at the same time as for the bas-relief. In the central cartouche, supported by a child angel, the death of Christ on the cross; a soldier offers him the sponge soaked in vinegar; at the



Detail 25

foot of the cross, St. John and the holy women. Suspended from a ribbon fastened to the top of the trophy, the cartel with the letters SPQR, surmounted by an angel, a medal with Caesar's profile, various arms, foliage and a serpent holding an apple-branch in its jaws.

VERSAILLES PALACE, CHAPEL

26*
Cherubim in Clouds

1709 Bonbanc stone
On the keystone of the arcade of the 'Consummatum est' (no. 24). Valuation 225 L. (Arch. Nat., O^{1} 1784).

VERSAILLES PALACE, CHAPEL

27*
Angel in Adoration and Cherubim

1709–10 Bas-relief Gilded stone H: 162
Valuation 800 L. (Mém., Arch. Nat., O^{1} 1784). At the end of the nave behind the High Altar, above the left-hand pillar, symmetrical with an angel by G. Coustou (no. 31).

VERSAILLES PALACE, CHAPEL

28
The Four Parts of the World

1709–10 Bas-reliefs Plaster
On the ceiling of the Salon Haut of the chapel, in collab. with J.-L. Lemoyne (no. 25(*)), Ph. Magnier and Thierry.

VERSAILLES PALACE, CHAPEL

29
Decorative Motif in the Centre of the Ceiling of the Salon Haut

1709–10 Bas-relief Plaster
In collab. with Ph. Magnier, J.-L. Lemoyne (no. 26) and Thierry. Valuation 780 L., Mém., Arch. Nat., O^{1} 1784; payment, *Comptes*, V, 316. A rich moulding embellished with flowers.

VERSAILLES PALACE, CHAPEL

30*
Work on the Altars of the Holy Sacrament and of Saint Teresa

1709–10 Plaster and bronze
In collab. with Chauveau (nos. 31* & 32*) and Offement. Mém., Arch. Nat., O^{1} 1784; payment 36,058 L.



27



26



Altar of Saint Teresa 30

(*Comptes*, V, 305, 317, 413, 532). The plaster model for the bas-relief on the Altar of St. Teresa was by Chauveau, that on the Altar of the Holy Sacrament by L. Valuation 180 L. It repr. "the three Maries at the tomb, to whom two angels appear and a glory of cherubim" (120 × 38). Not cast in bronze. The altar was removed at the end of the 18th c., only the upper part remained intact; the two child angels holding candelabra* were placed on the Altar of the Sacred Heart opposite, at the end of the ambulatory.

VERSAILLES PALACE, CHAPEL



30



30



31



31

31*
Two Child Angels carrying Candelabra

ca. 1709 (?) Bronze
Attrib. to L.; the bronzes recall the style of the child angels in the Chapel at Versailles (no. 30). Successively acquired by the Francis H. Burr Memorial Fund, Louise Haskell Daly Fund, Alpheus Hyatt Fund and William M. Prichard Fund.

CAMBRIDGE, MASS., USA, FOGG ART MUSEUM

32
Sculptures at the Château Neuf de Meudon

1709 Stone and plaster
Exterior and interior sculptural work, in collab. with Poultier and J.-L. Lemoyne (no. 27(*)).

MEUDON, OBSERVATORY

33
Eight Torchères and Four Vases for Meudon

1709 Stone
For the chapel of the Château and the bell-tower of the Parish Church, in collab. with Poultier and J.-L. Lemoyne (no. 28). Destroyed.

34
Companion of Diana

1710–14 Statue Marble H: ca. 170
For bibliogr., see Cayot no. 8. One of the ten Companions of Diana comm. from ten sculptors, who each rec. a first payment of 200 L. in 1710, cf. Dedieu no. 49. Final payment of 3400 L. to Lepautre in 1716 (*Comptes*, V, 432). Intended for the park at Marly, the statue was at first placed in the Salle des Gardes at the Louvre (Invent., Arch. Nat., O[I] 1976[B]); then trsf. to the park of the Château de la Muette (Arch. Nat., O[I] 1583). Known from old *Descriptions*, the Invents. and a drawing* in the Coll. de Cotte, Bibl. Nat. Est., Fb 26, p. 50. The 'Companion' is shown with her net draped over a tree-trunk, a drapery around her right arm and her hips; a bird sits on her right arm, she points her left forefinger towards the sky. Whereabouts unknown.

35
Humility and Innocence

1712–13 Bas-relief Gilded lead
For the choir of Notre-Dame (cf. Bertrand no. 28*), on the arch of an arcade on the North side. Valuation 1800 L. (*NAAF*, 1892, p. 120); L. rec. on account 300 L., 150 L. and 200 L. (*Comptes*, V, 610, 695, 787). Mentioned in the old *Descriptions* of Paris. A specification by L. and Bousseau for sculpture in the Chapel of St.-Denis, at the expense of Cardinal de Noailles (Bibl. Nat. Est., portefeuille de Cotte, Hd 135a, pet. fol., 684 II 189) was not accepted. Destroyed.

36
Tomb of Jean Aubery, Marquis de Vastan

ca. 1716 Marble
Jean Aubery, Conseiller du Roi en son Grand Conseil, died on 28 Aug. 1711. He was buried in the Chapel of St.-Joseph (now St.-François-Xavier) at Saint-Merry, which had been granted to the Aubery family. Piganiol (*Descr.*, 1765, III, p. 457), confirms that the monument "which is in good taste, is the work of Lepautre the sculptor". Acc. to the inscription on the tomb it had been erected at the request of the widow, Madeleine-Louise de Bailleul, who, in 1716, had the

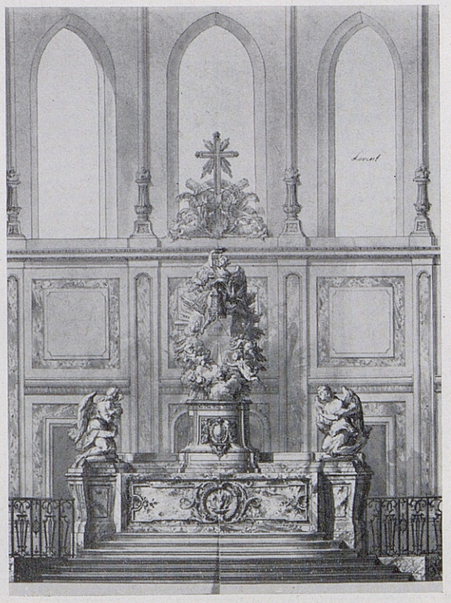


36



34

family burial-place enlarged and vaulted, the epitaphs renewed, the chapel renovated and redecorated (cf. Procuration of 10 Dec. 1732, Min. Centr. Arch. Nat., Et. CXII, 517[B]). A survey of the site on 11 April 1716 showed only an engraved tablet for Jean Aubery; the monument must therefore have been erected later (Bibl. Nat. Ms., Dossiers bleus 36, p. 86–109). A sketch* in the Cab. des Estampes at the Mus. Carnavalet, Paris, gives the appearance of the monument: a cornice mounted on a console, with a winged death's-head, supports a child angel, standing, one arm resting on an oval medallion with the profile of the deceased, pointing to an inscription. In 1818, the churchwardens of Saint-Merry appealed in vain for the return of the monument, removed during the Revolution (*Arch. Mus. Mon. fr.*, III, 265). Destroyed.

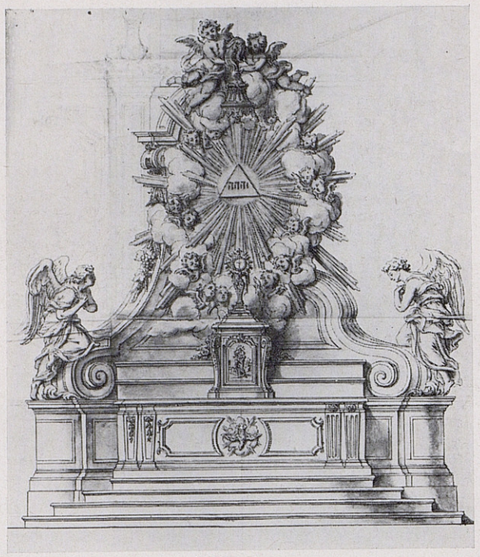


Drawing, Louvre 37

37
High Altar at Saint-André-des-Arts, Paris

1719–28 Lead, Stone, Wood and Bronze
L. and Gaignard (no. 4), in partnership with the marble-worker Nicque, undertook to carve, for 11,000 L. and within one year, the high altar and its ornaments, after L.'s design* which was attached to the contract, and according to the model done by L. and Gaignard (specification and contract with the churchwardens dd. 23 Dec. 1719, ratified and deposited on 18 June 1720, Min. Centr. Arch. Nat., Et. LXXIII, 658). L.'s plan also concerned the pavement of the sanctuary, the grilles enclosing it and the panelling on the periphery of the chevet. The sculptural ornaments, all gilded, were: above the altar, a glory with cherubim and clouds and behind it a sacrificial lamb in clouds and rays. Two wooden angels carrying the 'suspense'; on the coffer of the altar, the dove of the Holy Spirit in bronze, among clouds and rays. On either side of the altar, two adoring angels in lead and tin (H: 240); the bronze door of the tabernacle; on the panelling around the chevet, six flaming torches in stone linked by festoons; attached to the central window, a trophy composed of the crosses of St. André and of Christ with rays and palm-branches. A drawing* in the Louvre, Cab. dessins (Inv. 34297) is a variant of L.'s design attached to the contract, showing a different stage in the development of the altar.

Specification and contract of 23 December 1719,



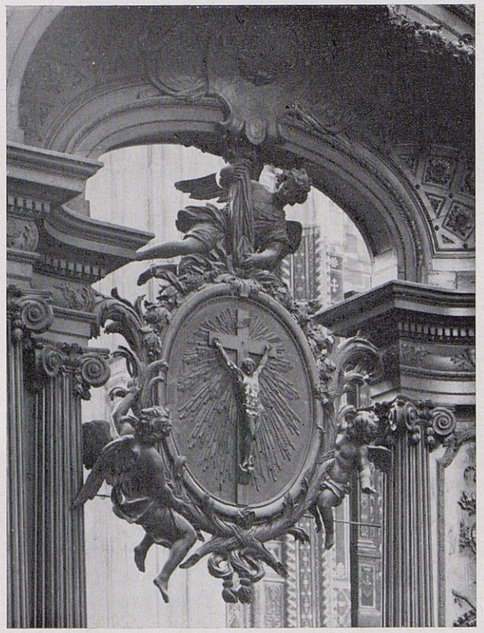
Drawing, Min. Centr. Arch. Nat. 37

incompletely signed, were countersigned and approved on 18 June 1720, but raised to 14,000 L., the cost of the materials having increased in the meantime. Work began at once, but was interrupted from August to December 1720 because of financial difficulties following the bankruptcy of John Law. It was not completed until 1728. L., Gaignard and Nicque signed a receipt on 3 Feb. 1728 for 3500 L., the remaining sum due to them (Min. Centr. Arch. Nat., Et. LXXIII, 682; inform. Mlle. Zéphirin). On the progress and financing of the work, see the records of the 'Délibérations' of the churchwardens from 1712 to 1734 in Arch. Nat., LL 688–9. Apparently it became necessary to economise on the quality of the materials, since in 1732 they had to paint the high altar in imitation of marble (it should have been faced in white veined and Rance marbles) and to re-gild the cherubim of the Glory and the adoring angels. Brice, *Descr.*, 1752, III, p. 218 gives a qualified judgement about this high altar. Church and altar were destroyed between 1800 and 1808.

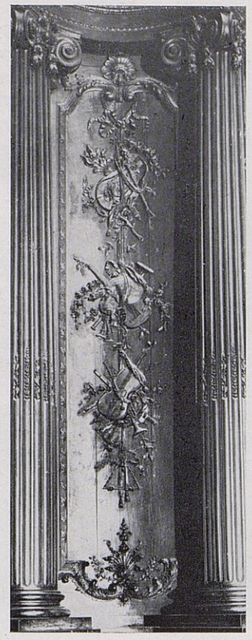
38*
Churchwardens' Pew (Banc d'oeuvre)

ca. 1720 Wood
Exec. after designs by Jean-Sylvain Cartaud and carved by L. for 20,000 L., paid by the Regent (Piganiol, *Descr.*, 1765, III, p. 179; Dezallier, *Paris*, 1752, p. 146). Used during the Revolution as Orators' Tribune. The pew has the form of a large portico supported by fluted Ionic columns. On top of the arch, St. Agnes (first patroness of the church) is being carried to heaven on a cloud, accompanied by child angels holding a cross, a crown and a palm (disapp.); at her feet, a glory of cherubim and a garland of flowers. Under the arch, a crucifix in a large oval medallion, supported by three angels. Carved on the concave supports of the portico, two falls of musical trophies in bas-relief. On the reverse, in a cartouche, a crown of laurels surmounting lictor's fasces.

PARIS, CHURCH OF SAINT-EUSTACHE



Detail 38



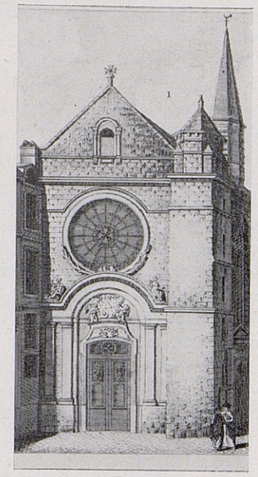
Detail 38



38

39
Sculptures on the Portal of the Church of the Convent of the Mathurins, Paris

1729 Stone
The Convent was situated in rue St.-Jacques. The portal, built in 1729 by the architect Joubert, was decorated with sculptures by L. (Piganiol, *Descr.*, 1765, VI, p. 289 and Millin, *Antiq. Nat.*, III, p. 7). Above the door, a celestial glory with the triangle of the Trinity and the name of Jehovah written in Hebrew; on the arch, two seated statues of St. Augustine and St. Mathurin; above, on one side, the arms of the Religious Order of the Trinity and of the Redemption of the Captives; on the other, those of Père Claude de Massac, General of the Order. On the wings of the door, two bas-reliefs repr. Jean de Matha and Félix de Valois. An engr.* of the façade by Duchemin and Ransonnette appears in Millin (cf. *supra*). The sculptures were destroyed, together with the church, in 1862.



39

40*
Clytie

1730 Group Marble
In 1730, L. received 1000 L. on acc. for this group (Arch. Nat., O^{1} 2230). Described in the Invent. of 1 March 1733 of the Salle des Antiques in the Louvre (Arch. Nat., O^{1} 1965^{4}). In 1762 the group reappeared in the park of La Muette, as a pendant to Flamen's 'La Rosée and Zéphyr' (no. 18), (cf. Dezallier, *Environs de P.*, 1762, p. 14; Thiéry, *Guide*, 1788, p. 269) and was restored in 1783 (right arm of Clytie, left hand of the child, Arch. Nat., O^{1} 1582^{365}). Having disappeared in the 19th c., it was rediscovered in the 20th c. in the Kann Coll.; later in the Wildenstein Gallery, New York. Clytie is repr. as a young woman in a robe with embroidered edges; on her forehead, a wreath of leaves with a sunflower, symbol of her metamorphosis by Apollo; she is accompanied by a cupid holding an upturned quiver.



40

NEW YORK, PRIVATE COLLECTION

UNDATED WORKS

41
High Altar for the Church of the Visitation, Sainte-Marie, Paris

Undated
Acc. to Dezallier, *Paris*, 1752, p. 237 and Hébert, *Dict. pitt.*, 1717, I, p. 191, all the sculpture on the altar of the sanctuary was by Lepautre. J.-F. Blondel (*Arch. Fr.*, II, p. 130–1) says that "after the church was built (by F. Mansart) the high altar has been decorated in modern taste, with a great glory and angels in adoration". The furnishings of the church disapp. during the Revolution. Destroyed.

42
Virgin

Undated Statue Marble
Acc. to Dezallier, *Paris*, 1752, p. 355; Hébert, *Dict. pitt.*, 1767, I, p. 206 and Thiéry, *Guide*, 1787, II, p. 523, in the chapel to the right of the choir in the Church of the Hôpital de la Charité des Hommes (rue des Saints-Pères). On 15 May 1794, Lenoir refused to store the

statue in his museum, as it was already too badly damaged (*Arch. Mus. Mon. Fr.*, II, p. 131–3). Since disappeared.

43
The Prophet Jeremiah

After 1704 Statue Life-size
In the Church of St.-Symphorien in the Cité, handed over in 1704 to the Community of Painters and Sculptors of the Acad. St.-Luc, who decorated it with paintings and sculpture. Acc. to Dezallier, *Paris*, 1752, p. 15 and Hébert, *Dict. pitt.*, 1767, I, p. 17 there were on either side of the altar statues of Jeremiah by L. and of Isaiah by Voiriot. Destroyed.

SCULPTURES LISTED IN THE 18TH C. SALES CATALOGUES, NOT MENTIONED BEFORE

44
The dead Saint Sebastien tied to a Tree

Undated Terracotta H: 32
Sale, Paris, 13 Feb. 1772, no. 13. Not ident. or disapp.

45 46
Meleager and ***Atalanta***

Undated Two busts Bronze H: 51
Dubois Sale, Paris, 20 Dec. 1785, no. 156: "busts of beautiful character and of a good colour-tone. Each on a pedestal and plinth of coloured marble". Perhaps done at the same time as nos. 3 & 12. Not ident. or disapp.

47
Laocoon

Undated Bronze
Le Boeuf Sale, Paris, 8 April 1783, no. 106: "Placed on a stand of blackened wood" (H: 77); Lambert Sale, Paris, 27 March 1787, no. 239, size 65 × 32, "on an ormolu stand". Not ident. or disapp.

48 49
The Tiber and ***The Nile***

a. *The Tiber* Terracotta
Conti Sale, Paris, 15 March 1779, no. 282 with sketch by Saint-Aubin (cf. E. Dacier, *Catal. de ventes et livrets de Salons illustrés par Gabriel de Saint-Aubin*, Paris, 1909–21, v. VI).
b. *The Tiber* and *The Nile*
Two bronzes
Favre Sale, Paris, 11 Jan. 1773, no. 93.
Not ident. or disapp.

SCULPTURES FOUND IN L.'S STUDIO AFTER HIS DEATH, NOT PREVIOUSLY LISTED

Christ Terracotta
The Judgement of Midas by Apollo
Small bas-relief Stone



Detail

LERAMBERT, Louis (1620–1670)

Born in Paris, son of Simon Lerambert, sculptor, and of Marie Desneiges; from a family of sculptors traditionally appointed as "Garde des antiques et des marbres du roi au Louvre". His great grandfather, Louis I, and his great-uncle François worked on the Chapelle des Valois. Louis L.'s father, Simon, apparently specialised in engraving and carving "epitaphs" for tombs. Louis was the 6th of 12 children, most of whom died young. On his forebears, cf. R. Le Blant "Les Lerambert, maçons, peintres et sculpteurs aux XVIè et au XVIIè s.", *99è Congrès Nat. des Soc. Savantes*, St.-Etienne, 1973, *archéologie*, p. 479–97. King Louis XIII was not his godfather, as his biographers claim. As pupil of the painter Simon Vouet, he formed a close friendship with Le Brun and Le Nôtre and entered the studio of the sculptor Sarrazin. In 1637, he inherited the appointment of "Garde des marbres" which, acc. to Dezallier, he held only until 1663, although he kept the title and continued to be paid for this appointment until his death; it often involved him in the transport of blocks of marble (*Comptes*, I, 100, 150, 244, 293, 462). Received at Court, he was appreciated for his kindness and for his qualities as poet, musician and ballet-dancer. Apart from his work for the King, he was greatly in demand as a sculptor by a group of newly rich financiers (nos. 3–6, 21–29). In 1645, he lived with his brother-in-law, Noël Quillerier, painter-in-ordinary to the King (Constitution of 3 Oct. 1645, Min. Centr. Arch. Nat., Et. VII, 34, publ. in M.-A. Fleury, *Doc. du Minutier Central*, Paris, 1969). On 9 Feb. 1660, he married Marie Gissey, daughter of the sculptor Germain Gissey, sister of Henri Gissey (dessinateur ordinaire des Plaisirs et des Ballets du Roi) and granddaughter of the sculptor Barthélemy Tremblay (marriage contract in Min. Centr. Arch. Nat., Et. XXIV, 447); they had no children. Admitted to the Acad. on 31 March 1663,

Asst. Prof. in 1664, Prof. in 1665 (*P-V*, I, 219, 261, 270). Lived in the rue de Richelieu, where he died on 15 June 1670; buried at Saint-Germain-l'Auxerrois. His estate was seized on 21 Nov. 1670 at the request of the Gissey family (Min. Centr. Arch. Nat., Et. XCIX, 245). See L.'s family tree in endpapers.

L.'s portrait*, painted by N. Belle, is in the Museum at Versailles (MV 3518); engr. by J.-G. Müller.

Bibliogr: Guillet de Saint-Georges, *Eloge*, read in 1693 (*Mém. inéd.*, I, p. 330–6); Dezallier, *Vie*, II, p. 172–9; Mariette, *ABC*, III, p. 192; Fontenai, II, p. 26; Herluison, p. 247; Jal, p. 776; T.-B., XXII, 1929, p. 109–10.

1
High Altar for the Convent of the Minimes at Nigeon, Paris

1649–50 Marble
Comm. by Henry de Senneterre (or Saint-Nectaire), marquis de la Ferté-Nabert, Ministre d'Etat; contract signed 10 Dec. 1649 (Min. Centr. Arch. Nat., Et. XCVI, Inform. Mr. Nicolas Saint-Fare-Garnot). The altar stood in the choir of the Church of the Bons-hommes ou Minimes at Nigeon, on the height of Passy (corner of the rue Beethoven and the carrefour Passy). Henry de Senneterre wanted to be interred beneath the High Altar (Obligation de Sépulture, 13 Aug. 1650; Testament 8 Aug. 1656 deposited 2 Jan. 1662, Min. Centr. Arch. Nat., Et. XCVI, 55, 79; Président Savaron, *Les origines de la ville de Clairmont*, Paris, 1662, p. 324). The "Devis du contretable d'autel", originally accompanied by a design (disapp.), which preceded the contract, gave the following indications: The altar to stand on a five-cornered platform, 3 steps high with two black marble columns forming a projecting part at the centre; between the columns, a black marble picture frame (L: 260) with 4 cherubim in white marble; above, an attic carrying a slab engraved with the name of God and surmounted by a sphere and a cross. Behind, four red and black marble pilasters supporting an entablature of black marble decorated with white marble roses; above, a pediment dominated by the arms of Henry de Senneterre (H: 195) supported by two lions (H: 100) and consisting of an escutcheon, with the collar of the two Orders, the crown of a marquis and a plumed helmet. The masonry between the pilasters and the columns was to be faced with slabs of black marble. Festoons of flowers and oak-leaves were to hang between the pilasters and to decorate the entablature. The capitals of the columns and the pilasters, in Composite order, were all to be in white marble. Historians of Paris agree about the correct proportions of this altar. The most detailed description is given by Thiéry (*Guide*, 1787, I, p. 2–8) who mentions decorative elements, perhaps of later date: a tabernacle with 10 columns of green Egyptian marble, a painting repr. the Resurrection, and, on either side, the stone statues of St. Francis of Paola (founder of the Order) and of St. Michael. In 1791 the convent with the High Altar was sold as national property and demolished in 1796.

2
Sleeping Cupid

ca. 1655 (?) Marble
Acc. to Guillet, *Mém. inéd.*, I, p. 334, "A Cupid holding poppies in his hand, who had fallen asleep on a lawn with flowers; in this deep slumber his head rested on a vase; but although he had his eyes closed, it seemed that one could see him breathe". Exec. for the Appartement des Bains of the Queen-mother at the Louvre, in the winter apartments at the Eastern extremity of the South wing, on the ground-floor. This apartment was rearranged between 1653–55. By 1690, the marble had disappeared, cf. L. Hautecoeur, *Hist. du Louvre et des Tuileries*, Paris-Bruxelles, 1927. Guillet mentions that the statue was copied in bronze for Colbert de Seignelay. Marble and bronze have not been identified or have disapp.

3
Sculpture for the Residence of Pierre Monnerot at Sèvres

ca. 1656
Acc. to Guillet, *Mém. inéd.*, I, p. 312, L. did several sculptures for the financier Pierre Monnerot, conseiller du roi, receveur général des Finances en la généralité d'Orléans, who in 1656 had built a large residence at Sèvres. The house was erected rapidly, the door and window fittings also date from 1656 (Valuation 10 March 1673 in Arch. Nat., Z^{1J} 319). In 1674, Monnerot's possessions were confiscated by the King, the property was dismantled and the hôtel, after alterations, became the present Hôtel de Ville of Sèvres, cf. M. Portet, *Sèvres en Ile-de-France*, 1963. L.'s sculptures, which brought "glory" to the artist, consisted of:
a. *Two children and two cats*
For one of the bassins in the park behind the hôtel. Guillet describes them as: "two children . . . struggling with two cats, which they are trying to throw into the water; one of the cats, to save itself, turns against one of the children, scratching and biting the child; this makes the other child laugh, who, knowing better, in order to avoid the cat's claws, seizes it by the back while the animal holds on to the rim of the basin. . . . The playful expressions have amused many persons of high standing". Acc. to Sauval, *Antiquités de Paris* (1724, t. III, liv. XIV, p. 51), Monnerot's bassins became quite famous.
b. *Two hunters carrying game*
Two statues H: ca. 200
In the hôtel, at the bottom of the staircase.
Probably destroyed

4
Tomb of Jean Courtin and his wife

1660 Marble Signed: Lerambert F. Anno D 1660
Guillet, *Mém. inéd.*, I, p. 334–5 and Dezallier, *Vie*, p. 178.
Tomb of Jean Courtin, président au Présidial de Blois, conseiller au Parlement and maître des requêtes (died in 1626) and of his wife Marguerite Le Conte (died 1645).



4



4

The tomb was commissioned by their descendants, probably their daughter Bonne and her husband Louis Picart (see nos. 21–27); it was erected in the Chapel of the Courtin family in the former Cathedral of Saint-Solenne at Blois, today Saint-Louis (Bibl. Nat., Ms. Fr. 8229, Epitaphes p. 228). The tomb was destroyed in 1793 and the bas-reliefs were placed above a confessional. These bas-reliefs repr. Memory* and Meditation* (H: ca. 160).'Memory' is a woman, seated, about to write on a tablet held by a child angel; 'Meditation' is a figure of St. Mary Magdalen, seated on a bench; she leans against a book which is lying on a vase, and thoughtfully looks at a skull. cf. A. Dupré, 'Notes sur quelques émailleurs de Blois . . .', *Rev. des Sociétés Savantes des Départements*, 1875, *Seine*, I, p. 96 and E. de Poli, *Hist. généalogique des Courtin*, 1887, p. 160. The figure of 'Meditation' appears also on the Bastard tomb (no. 7).

BLOIS (Loir-et-Cher), CATHEDRALE SAINT-LOUIS

5
Sculptures at the Château de Bonne-Chamarande

ca. 1660 Stucco
Guillet, *Mém. inéd.*, I, p. 336, dates this work after L.'s marriage and specifies that he did:
a.* All the sculpture in the chapel
b. Sculpture in several apartments, incl. "several figures in stucco repr. children, over life-size, placed above a cornice". Pierre Mérault, fermier général (tax collector), conseiller secrétaire du roi (1585–1668), acquired the seigneurie de Bonne, near Etampes, by exchange on 1 June 1654 (Min. Centr. Arch. Nat., Et. LXVIII, 162). The place was at that time completely neglected. During the following years Mérault built a large château in brick and stone (contract for the window frames of the main building 24 Nov. 1657, Min. Centr. Arch. Nat., Et. LXVIII, 172). François



5a



5a

d'Espainville, nephew of Mérault's wife Anne Glué, inherited it (Invent. a.d. of P. Mérault, 24 July 1668 and distribution of his estate in 1675, Bibl. Nat. Ms., Pièces Originales 1928), but sold it after 1684 to the family d'Ornaison, who gave it the name of Chamarande (cf. Duc de Lévis-Mirepoix, *Chamarande, autrefois Bonne*, Paris, 1960). The decoration of the apartments was very much altered by later owners. After the 2nd world war the château was completely restored. The sculptures in the chapel, child angels, garlands and consoles, are still extant.

CHATEAU DE CHAMARANDE (Essonne)



7

6
Louis Hesselin

Before 1662 Bust
Guillet, *Mém. inéd.*, I, p. 331 (material not specified). Louis Hesselin, conseiller du Roi, maître de la Chambre aux deniers, surintendant des Plaisirs de Sa Majesté, held, from 1650 onwards, an important position; he was also a great collector of works of art. In his Invent. a.d., publ. by G. Wildenstein (*GBA*, 1957[1], p. 57) appear two plaster busts "jetés au moulle représentant ledit deffunt de différentes fabriques après le naturel". Not ident. or disapp.

7
Tomb of the Bastard Family

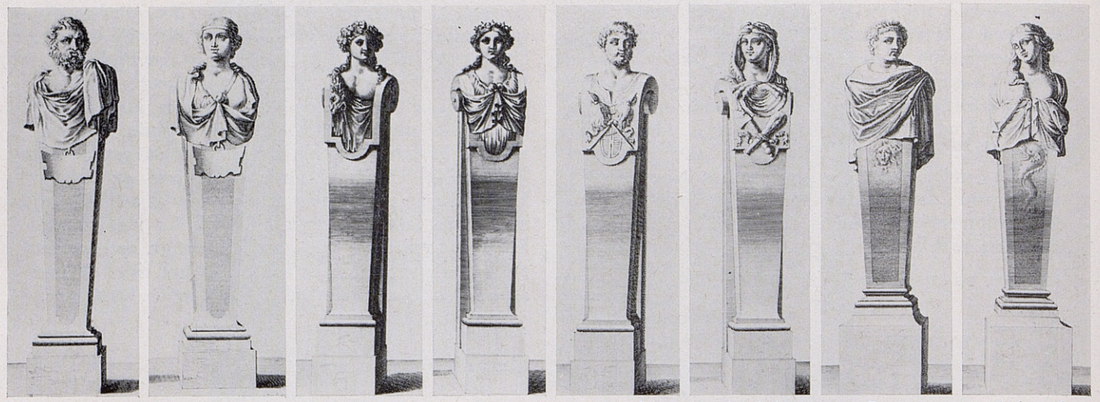
ca. 1663–66 Marble
Guillet, *Mém. inéd.*, I, p. 335. The tomb was placed against one of the pillars behind the choir in the Church of Saint-Eustache, Paris. It was made for Thomas Bastard, Huissier du Roi (died 1660) and François Bastard, his nephew, also Huissier du Roi (died 1666), who commissioned the tomb and for his wife Claude Le Roux (died 1663). A drawing* in the Bibl. Nat., Ms. Fr. 8237, p. 98 records its appearance: a slab of white marble bordered with black marble, surmounted by a beribboned garland and a small genie; a seated woman in bas-relief, similar in appearance to the 'Meditation' on the Courtin tomb (no. 4). She is leaning on an urn, gazing thoughtfully at a skull. An inscription indicates the subject of her meditation; below the relief, another inscription, engr. on a white marble drapery, records the name and titles of the deceased, cf. Raunié, *Epitaphier*, IV, p. 106–8. Destroyed.

8
Cardinal Mazarin

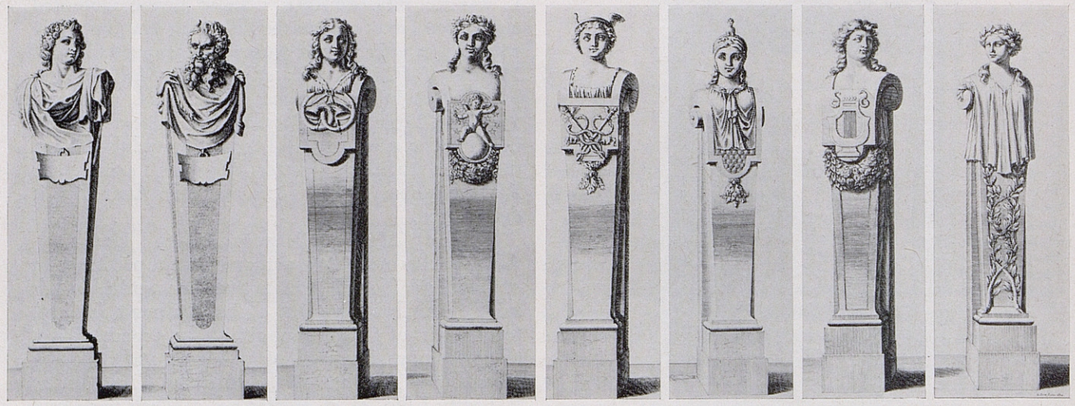
a. *Bust* Terracotta 1664 H: 65
L. was rec. into the Acad. without having submitted a reception piece; only in the following year, on 1 July 1664, did he offer for this purpose the terracotta bust of Mazarin (*P-V*, I, p. 261; cf. Guillet, *Mém. inéd.*, I, p. 331; Guérin and Dezallier, *Descr. Acad.*, p. 28 and 132; Bibl. Ecole Beaux-Arts, Ms. 54, éloge de Lerambert, read on 2 Sept. 1742). Lenoir removed the bust to the Petits Augustins (*Etat des Monuments existant aux Petits Augustins*, 15 Feb. 1816, no. 481). After that, it disappeared.
b.* Bust Marble Between 1664–69 H: 65
After the clay bust above, perhaps with the participation of Coyzevox (no. 56), who at that time worked in L.'s studio. This bust and that of La Meilleraye (no. 19) formed part of a royal commission for 5 marble busts, all posthumous, incl. the busts of Séguier and Condé by Hérard (nos. 2, 3) and of the Maréchal d'Aumont by P. Legros I (no. 5). cf. Hérard no. 2. They were kept



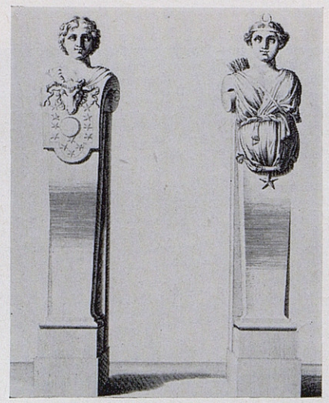
8b



9: Jupiter — Juno — Bacchus — Ariadne — Hercules — Omphale — Perseus — Andromeda



9: Comus — Pan — Adonis — Venus — Mercury — Minerva — Apollo — Daphne



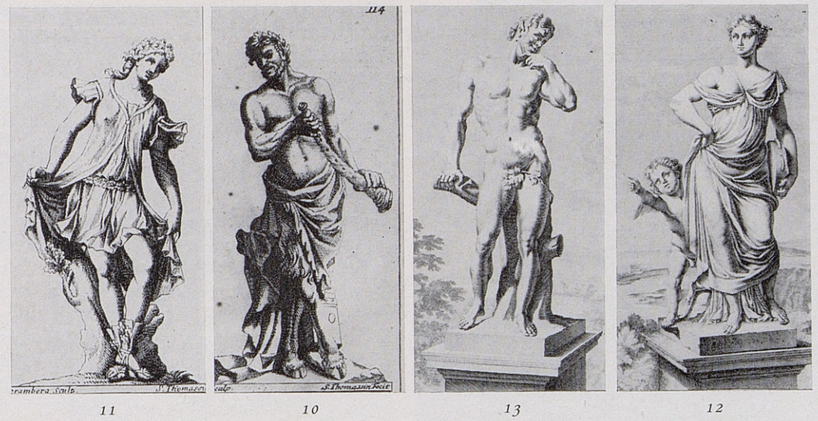
9: Endymion — Diana

together, first at the Palais Brion, then, from 1692 to at least 1733, in the Salle des Antiques at the Louvre. On 4 Sept. 1795, Lenoir sent the bust of Mazarin to the Bibliothèque Mazarine. The cardinal is repr.: "his shoulders covered by a drapery lined with ermine, worn as a sash" (Invent. des marbres, in Arch. Nat., O[1] 1968[3]).

PARIS, BIBLIOTHEQUE MAZARINE

9
Twelve Terms for the Park at Versailles

1664 Hard stone
Payment 2200 L. to Lerambert for 12 terms for the Parterre des Fleurs (or du Midi), *Comptes*, I, 21. Described by Guillet, *Mém. inéd.*, I, p. 333, as repr. the Signs of the Zodiac. In 1674 J. Lepautre engraved 18 terms in pairs, which does not necessarily imply that they were twin-headed: Jupiter* and Juno*, Bacchus* and Ariadne*, Hercules* and Omphale*, Perseus* and Andromeda*, Endymion* and Diana*, Comus* and Pan*, Adonis* and Venus*, Mercury* and Minerva*, Apollo* and Daphne*. Lepautre attrib. all of them to L., which seems excessive; six were probably by Poissant. Each was accompanied by the appropriate mythological attributes. The terms were removed from the Parterre du Midi in 1685. On the whole subject of the stone terms cf. Houzeau no. 9. Probably destroyed.



11 — 10 — 13 — 12

10
Pan holding a goats-horn (cornet à bouquin)

11
Hamadryad dancing

12
Nymph holding a basque tambourine

13
Faun

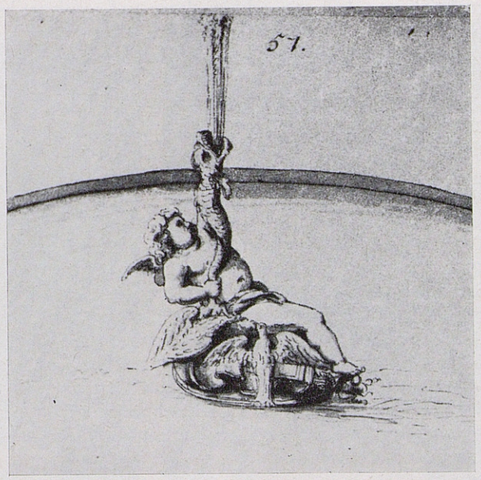
1665 Four statues Stone H: ca. 235
Guillet, *Mém. inéd.*, I, p. 333. Payment 1400 L. (*Comptes*, I, 21–2). At the same time, the sculptor Buyster was paid for four statues of satyrs and nymphs to complete the series. Intended to be placed at Versailles, around a Bassin (then called Le Grand Rondeau); a painting from 1674 and an engr. by I. Silvestre shows them around the Bassin du Dragon. From at least 1681 they ornamented the surround of the Bassin d'Apollon, Combes, *Explic. hist.*, 1681, p. 102–3. In 1693, they were transf. to the gardens of the Palais Royal in Paris (Hébert, *Dict. pitt.*, 1767, I, p. 361; Piganiol, *Descr.*, 1765, II, p. 338; Dezallier, *Vie*, p. 97), where they remained until they were destroyed towards the end of Louis XV's reign (cf. P. de Nolhac, 'Les premiers sculpteurs de Vers.', *GBA*, 1899[1], p. 96). The god Pan, a satyr crowned with laurels, held in his hands a kind of spiral-shaped flute; engr.* by Thomassin, *Vers.*, p. 114 and by J. Lepautre (who attribs. it to Buyster). The dancing Hamadryad, wearing a short tunic and a cloak, is courtesying; engr. by Thomassin*, *Vers.*, p. 124 and by Chauveau. The Nymph with the basque tambourine is accompanied by a small cupid playing castanettes; engr. by Thomassin, *Vers.*, p. 82 and by J. Lepautre*. The satyr strokes his beard; engr. by Thomassin, *Vers.*, p. 115 and by J. Lepautre*.
Destroyed.

14
Two Statues for the Château des Tuileries

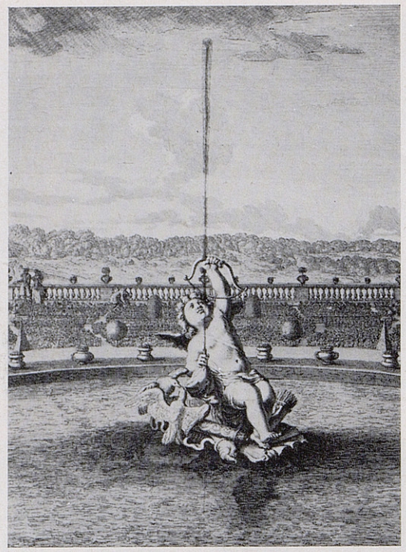
1666 Stone H: ca. 230
Payment 800 L. for "two stone figures done for the dosme des Tuileries" (*Comptes*, I, 124). These statues were intended for the attic of the central part of the Tuileries, on the garden side; see La Perdrix no. 1*. Only the Vestal Virgin was actually put into place, symmetrically with 'Concord' by Le Hongre (no. 10). Disappeared or destroyed.

15
Work on the Ceilings of the Appartement du Roi at the Tuileries

1666 Stucco
About the decoration of the ceilings and cornices of the Chambre, Antichambre and Grand Cabinet du Roi in his apartment on the 1st floor, cf. Girardon no. 15*. Destroyed.



Drawing — 16



Lepautre 16

16
Cupid Shooting an Arrow, for Versailles Park

1667 Group Lead
Payments of 300 L. each for this group to L. and his brother-in-law, Noël Quillerier, in 1667 (*Comptes*, I, 193). Placed in the centre of the round bassin in the Parterre Sud at Versailles, designed by Le Nôtre. This 'Amour' gave its name to the Parterre. Preliminary pen and wash drawing* in the Coll. de Cotte (Bibl. Nat. Est., Va 362, VII), where the cupid holds up a dolphin spouting water; in the completed work, the Cupid was reclining in a shell, around him doves and a quiver; he pointed the bow towards the sky, the water jet was his arrow. Engr. by J. Lepautre*. cf. Guillet, *Mém. inéd.*, I, p. 333. Destroyed.

17
Sphinx

1667–68 Marble H: 78
Guillet, *Mém. inéd.*, I, 333; Dezallier, *Vie*, II, 177; P. de Nolhac, 'Oeuvres oubliées de J. Sarrazin', *L'Art*, 1901, I, p. 197; M. Digard, *J. Sarrazin*, 1934, p. 177–82. Sarrazin supplied the models for two sphinxes ridden by cupids. The cupids were cast in bronze by Duval, the sphinxes carved in marble by Houzeau (no. 21(*)) and L. Payment to Lerambert 1800 L. and 1200 L. (*Comptes*, I, 193, 253). First placed on either side of the steps leading down to the Parterre de Latone, then on the upper level of the Parterre des Fleurs (or du Midi). Engr. by Thomassin, *Vers.*, p. 83–6.

VERSAILLES, PARK

18
Sculptures for the "Grand divertissement de Versailles", 18th July 1668

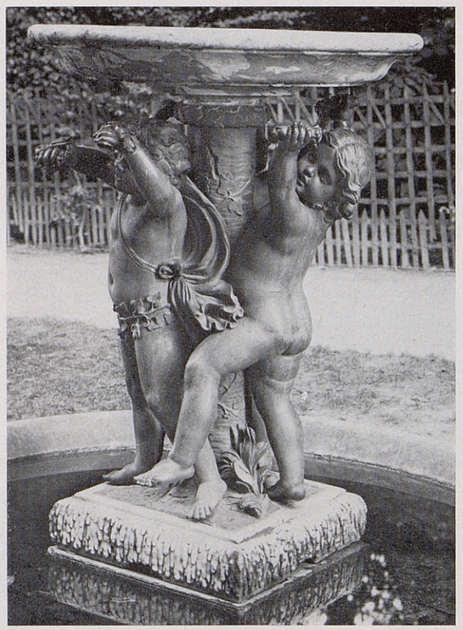
L. rec. 1815 L. as final payment for sculptural work done for "la salle des festins et celle de la collation" (*Comptes*, I, 303). Acc. to Félibien's *Relation* of this festivity, p. 8, the 'collation' was given in a green arbour in the Petit parc, from which radiated five alleys in the shape of a star, ending in five niches with gilded statues of Pan and male and female dancing satyrs. These statues were a sort of cardboard mannekins, painted in gold and padded with straw (Guillet, *Mém. inéd.*, I, p. 377). The Salle de Festins was on the site of the present Bassin de Flore. Houzeau (no. 20*), Van Obstal and Le Hongre (no. 18) also took part in this work. The decor. was engr. by J. Lepautre ten years later, cf. Houzeau no. 20. Destroyed.

19
Duc de La Meilleraye, Maréchal de France (1602–64)

Before 1669 Bust Marble H: ca. 65
Final payment of 600 L. in 1669, incl. the bust of Mazarin (no. 8), *Comptes*, I, 362. Charles de La Porte, duc de La Meilleraye, had a brilliant career under Louis XIII; surintendant des finances; lieutenant général du gouvernement de Bretagne; général des armées du roi en Artois. This is one of the five posthumous portrait busts comm. by the King, cf. Hérard no. 2. Described in an undated Invent. des marbres (Arch. Nat., O[1] 1968[3]) as: "wearing a cuirasse and a rabat de point avec deux glands pendants". Lost trace of after 1733.

20
Six Groups of Children for the Allée d'Eau

1669 Gilded lead H: 105
Six of 14 groups for the Allée d'Eau, in similar pairs, cf. P. Legros I, no. 4. The old documents agree in attrib. the 4th, 5th and 7th pairs to L., who rec. 2100 L. (*Comptes*, I, 333). They repr.:
a.* Three children dancing
A little girl and two boys gambol around the trunk of a tree, holding up leaves.
b.* Three child musicians
One is playing a Pan flute, one a flute (disappeared), the third a tambourine.
c.* Three terms of children
They hold hands, standing, with their backs against a central pillar.
In 1688, they were all cast in bronze after the lead models; 4 of L.'s lead groups were transferred to the park at Marly: they appear in a water-colour plan of the gardens (Arch. Nat., N III, Seine-et-Oise, no. 162). Descr. also in the Invent. of lead sculptures, ca. 1709 (Arch. Nat., O[1] 1968).
Group a: One was put on the ramp of the Chapel, the other on a ramp at the bottom of the Rivière at the side of the Offices.



20a



20a

Group b: One of these groups was on a ramp below the chapel on the side of the Offices.
Group c: One of these was placed as a pendant to the group of tritons by P. Legros I in a bosquet at the side of Agrippine. Piganiol, *Vers.-Marly*, 1701, p. 390, attribs. both groups to Lerambert. Visible in the water-colour drawing in Arch. Nat., O[1] 1472, p. 31.
The lead groups have not survived the destruction of Marly. Those in bronze are still in the Allée d'Eau. J. Lepautre engraved the lead groups; Thomassin, *Vers.*, p. 152–3, 156, those in bronze.
(*Bronze groups; the lead groups no longer exist*).

VERSAILLES, PARK

UNDATED WORKS

21 ***Youth*** **24** ***Love***
22 ***Health*** **25** ***Music***
23 ***Wealth*** **26** ***Joy***

Undated Six statues
For the house of the Marquis de Dampierre at Sèvres, acc. to Guillet, *Mém. inéd.*, I, p. 332; these allegorical figures illustr. "the pleasures of life . . . they are worked with delicacy . . . they have noble shapes, their expressions are natural and in keeping with the particular nature of each of the pleasures".



20b



20b



20c

Louis Picard was Conseiller du Roi and Secrétaire trésorier général de ses parties casuelles. In 1632, he married Bonne, the daughter of Jean Courtain; they lived in Paris. In 1644, he bought an estate at Dampierre, which had been established in 1632 as a Marquisat for the Cugnac family, and thus became Marquis de Dampierre. It was probably he who, in 1660, commissioned from L. a tomb for his parents-in-law at Blois (no. 4). After his death, the title of Marquis de Dampierre passed to his brother-in-law, Louis Courtin (1618–93), well-known diplomat (cf. O. de Poli. *Hist. généalog. des Courtin*, 1887, p. 160). But, acc. to Guillet, the property at Sèvres was then bought by the Marquis de Sourdiac. A plan of Sèvres dd. 1685 (Arch. Nat., N II, Seine-et-Oise) shows the property of the Sourdiac behind the parish church, opposite the house of Monnerot (no. 3). Nothing remains. Not ident. or disapp.

27
Tomb of the Marquis and Marquise de Dampierre

Undated Marble
Formerly in the church of Dampierre-en-Burly (Loiret). Acc. to Guillet, *Mém. inéd.*, I, p. 332 and Dezallier, *Vie*, L. himself had made the architectural design for the tomb and composed the epitaph in verse. It showed "the figures of the marquis and the marquise, true to life, with four terms of children holding inscriptions". This is the tomb of Louis Picart (see nos. 21–26) and his wife Bonne Courtin, probably commissioned during their lifetime. Acc. to the mss. of the abbé Mauduisson on the seigneurie de Dampierre (quoted by the abbé Patron, *Recherches hist. sur l'Orléanais*, 1871, II, p. 552–3), Louis Picart had built, in the parish church of Dampierre, a sepulchral chapel for the seigneurs of Dampierre, dedicated to St. Louis. Destroyed.

28 29
Evrard Jabach (1610–95) and his wife Anne-Marie de Groote

Undated Two busts
Guillet, *Mém. inéd.*, I, p. 332 (material not specified). Desjardins (no. 59) also did a model for a bust of the well-known financier and collector from Cologne. Not ident. or disapp.

30
Tomb of François d'Aguillenguy

Undated
Acc. to Guillet, *Mém. inéd.*, I, p. 336, F. d'Aguillenguy chose L. "to work on the tomb that he had built in the town of Pontoise". The tomb must therefore have been comm. during F. d'Aguillenguy's lifetime (died 11.8.1674), to be erected in the Lady Chapel of the Church of St.-Mellon at Pontoise. F. d'Aguillenguy was grand archdeacon of Rouen and vicar-general of Pontoise and Vexin (cf. 'Liste des Doyens de Saint-Mellon' by Charles Cossart, ca. 1700, publ. by H. Le Charpentier, *Calendrier hist. de Pontoise*, 1882, p. 66). Guillet mentions that the vicar-general and the sculptor, who lived far from one another, but were joined by a friendship based on their common interest in literature and poetry, laid down in the contract for the tomb that all their correspondence about the work should be in verse. In 1793 the church and the old tombs were systematically destroyed.

31
Two Tombs at Saint-Germain l'Auxerrois

Undated
Acc. to Guillet, *Mém. inéd.*, I, p. 334, the figures were in terracotta. It is not known for whom these tombs were made. Destroyed.

32
Epitaph by Lerambert for his own Tomb

Undated Bas-relief Stone H: 65
Acc. to Dezallier, *Vie*, p. 178, the epitaph in the parish church at Meudon consisted of an inscription and a sculpture "of mediocre quality" in bas-relief "avec tous les mystères de la religion". In fact, Lerambert's wish to have the tomb at Meudon was not fulfilled, since he was buried at St.-Germain-L'Auxerrois (see Biogr.). Probably destroyed.

33
Cross

Undated Stone
In the country, near Meudon, cf. Dezallier, *Vie*, p. 178. Probably destroyed.

34*
Stoups

Undated White marble
Acc. to Guillet, *Mém. inéd.*, I, p. 334 and Dezallier, *Vie*, p. 177, L. carved four stoups in the Church of Saint-Germain-l'Auxerrois in the form of shells, surrounded by cherubim heads, each resting on a console. Two of these stoups are still in place.

PARIS, CHURCH OF SAINT-GERMAIN L'AUXERROIS

35
Sculptures for the House of Le Nôtre

Undated
Acc. to Guillet, *Mém. inéd.*, I, p. 334, these consisted of:
a. *Two fauns' heads*
Probably masks for doors or windows.
b. *Some bas-reliefs on playful themes*
Probably mounted on the façade of the hôtel. The house of Le Nôtre stood at the corner where the present rue de Rivoli joins the place des Pyramides, bordering on the garden of the Tuileries; it no longer exists.
Destroyed.



34

36
Virgin and Child

Undated Group Stone H: ca. 200
Acc. to Guillet, *Mém. inéd.*, I, p. 335, the group stood at the corner of the former Pont au Change and the Vallée de la Misère, that is on the quai de la Mégisserie. The Pont au Change was rebuilt from 1639–47 at the cost of the regent, Anne of Austria. Not ident. or disapp.

37
Virgin and Child

Undated Group Stone H: ca. 160
Acc. to Guillet, *Mém. inéd.*, I, p. 335–6, at the corner of the rue Vieille du Temple and the rue des Rosiers "of such beautiful design that she seems to present the infant Jesus to all who look at her". Not ident. or disapp.

38 39
Busts of Father and Son Le Blanc

Undated
a. *Plaster bust of François Le Blanc*
b. *Two marble busts of François Le Blanc and his father*
At the request of a creditor of Henri Gissey, brother-in-law of the late Lerambert, the sculptors Le Hongre and Massou were asked on 10 March 1674 to give a valuation of the busts of a certain François Le Blanc, conseiller and secrétaire du Roi, and of his father; also of bust no. 40, all by the late Lerambert (Arch. Nat., Z^{1J} 323). The three busts in white marble (nos. 38b, 39b, 40b) and the two in plaster (39a, 40a) were together valued at 1000 L. The Invent. a.d. of François Le Blanc, 9 Dec. 1700 (Min. Centr. Arch. Nat., Et. XXVI, 203), does not mention any of the busts.
Not ident. or disapp.

40
Bust of Jacques Desalluz

Undated
a. *Bust Plaster*
b. *Bust Marble*
Valuation of 10 March 1674, cf. nos. 37–8. Jacques Desalluz, conseiller and secrétaire du roi, died on 21 Feb. 1677; in his will of 28 March 1660 he had appointed François Le Blanc as his executor and residuary legatee (cf. Bibl. Nat. Ms., Pièces Originales 363, p. 22 et seq.). Not ident. or disapp.

41 42
Head of a Satyr and ***Head of a Bacchante***

Undated Marble H. (of each): 40·5
Listed in a 1722 Invent. at Meudon; in the Salon before the gallery; on marble bases. Described as: "a satyr's head with open mouth and two tufts of beard on his chin"; "a bacchante's head dressed with hair which is tied on top of her head" (Arch. Nat., O^{1} 1969[A], p. 179). Not ident. or disapp.

WORKS LISTED IN 18TH C. SALES

43 44
Young Girl and ***Young Man***

Undated Two busts Bronze H: 35
Montullé Sale, Paris, 22–30 Dec. 1783, no. 164, "mounted on feet of brocatelle". Not ident. or disapp.

45 46
Venus Medici and ***Young Man***

Undated Two heads Bronze H: 49 (incl. bases)
Lambert Sale, Paris, 27 March 1787, no. 238, companion pieces "mounted on bases of white veined marble". Not ident. or disapp.

47
Young Boy

Undated Bust Marble H: 49 (incl. base)
Arenc de Presle Sale, Paris, 16–24 April 1792, no. 189: "Leremberg. Bust of a laughing young boy, a light cloth draped across his chest". Companion piece to the bust of a young girl by Le Lorrain (no. 111). Not ident. or disapp.

48 49 50 51
The Four Parts of the World

Undated Four busts H: 65
Anon. Sale, Paris, 6 Jan. 1794, no. 145: "Deremberg [*sic*]. Half life-size, mounted on column shafts". Not ident. or disapp.

52 53
Paris and ***Helen***

Undated Two busts Bronze H: 54 (incl. bases)
Anon. Sale, Paris, 9 March 1797, no. 38: "Life-size; on square white marble bases". Sold to Legrand for 162 L. Not ident. or disapp.

LESPAGNANDELLE, Matthieu (1616–1689)

Born in Paris on 16 May 1616 to a protestant family. Son of Jean Lespagnandelle (died 1632), master-joiner living in the rue and par. St.-Sulpice, and of Judith Milleville. In 1641, Matthieu was at Richelieu (Indre-et-Loire) where, on 2 Dec., he renounced his protestant faith and became a catholic so as to be able, on 7 Jan. 1642, to marry Perrine Prou, sister (?) of the joiner Louis Prou, who witnessed both the renunciation and the marriage. At that time Louis Prou was working at the Château de Richelieu; it seems likely that L. also worked there, probably on the interior decoration of the apartments done during these years (cf. Abbé L.-A. Bosseboeuf 'Hist. de Richelieu', *Mém. Soc. archéol. Touraine*, XXXV, 1890, p. 176 sq.). A first child was born three months after the marriage, baptised at Richelieu on 14 March, followed by 6 other children between 1644–56. Only one daughter, Judith, survived her father and inherited his estate (Arch. Nat., Y 246, fol. 310). In 1648, L. was living in Paris, where his 4th child, Matthieu, was born and baptised in the protestant faith, as were all the children born later. He belonged to the par. St.-Marcel and was a close friend of the Marot family, also protestants and artists, especially of Jean Marot who became godfather to L.'s last daughter. Rec. in 1651 into the Acad. St.-Luc in Paris (*AAF*, 1915, p. 369). His first known works in Paris date from 1654. Until 1658, he did work for churches. Then the architect L. Le Vau employed him at Vaux-le-Vicomte (no. 6) and at the Louvre (no. 7). In 1665 he was rec. into the Acad. royale (cf. no. 10) and pursued his career at the royal work-sites. Many of his commissions were for ornamental work in wood, often in collab. with Ph. Caffieri. In 1669 he bought a house and some vineyards at Champrosay (Essonne). In 1671, his daughter Judith was married in the Catholic Church to C.-F. Brière, procureur fiscal at the Châtelet; widowed, she married in 1696 J.-L. Bernard, advocat at the Paris Parliament. In 1681 L. was excluded from the Académie because of his religion, then reinstated after a second renunciation on 19 Oct. 1685 (Bibl. Nat., Ms. fr. 7051, fol. 358); he was presented by M. Desjardins (*P-V*, II, 198, 313). He died on 28 April 1689 (*P-V*, III, 7) and was buried at St.-Etienne-du-Mont in the presence of the sculptor J. Prou. No invent. was made of his possessions (Min. Centr. Arch. Nat., Et. XXVI, 301, acte de notoriété of 28 Dec. 1716).

In Paris, he lived successively in the rue St.-Louis-en-l'Isle (1654), quai de la Tournelle (1656), grande rue du fbg. St.-Victor (1663–74); in 1675, he bought a house in the rue de Versailles, near the porte St.-Victor where he lived until his death.

Bibliogr.: Florent le Comte, 1702, III, p. 116; Fontenai, 1765, I, p. 559; Mariette, *ABC*, III, p. 192; Jal, p. 778; Etat civil des protestants à Paris, Ms. 66 and Ms. 892 of the Bibliothèque de la Société de l'hist. du Protestantisme français (extrait des Actes de l'Etat civil de Paris et de Charenton, recorded by Haag before they were destroyed in the fire of 1871); Haag, *La France protestante*, VII, 1857, p. 35; L. de Grandmaison, 'Les abjurations de Lespagnandelle', *Bull. trimestr. de la Soc. archéol. de Touraine*, XIX, 1919; T.-B., v. XXIII, 1929, p. 125. For more detailed inform. see also Deeds in Min. Centr. Arch. Nat., in Et. XII, 114, XVIII, 80, 83, 533, XX, 331, XLIV, 14, 17, 23–4, 40, 44.

1
Design of a Balustrade for the Church of the Célestins, Paris

1654
On 21 Jan. 1654 L. signed a contract for 1350 L. with the sculptor Jean Legrue who was to execute a marble balustrade, designed by L. (Min. Centr. Arch. Nat., Et. XII, 105). The Community of the Célestins was dissolved in 1779; in 1792 their buildings were replaced by military barracks. Destroyed.

2
Banc d'oeuvre (Churchwarden's Pew) in the Church of Saint-Paul, Paris

1654 Wood
Contract for sculptural work for 1400 L. dd. 22 June 1654 (Min. Centr. Arch. Nat., Et. XII, 106). Probably in collab. with N. Legendre (cf. no. 7). Destroyed.


5¹


5²


5³

3
Two Bas-reliefs for the Choir Enclosure of Saint-Jacques de la Boucherie, Paris

1654 Wood
Under the terms of a contract with the churchwardens, dd. 19 Aug. 1654, L. undertook to re-carve the sculpture on two wooden panels which closed off the choir, because of the unsatisfactory posture of the figures (Min. Centr. Arch. Nat., Et. II, 200). The wooden panels, by François Thomin, were surmounted by a Crucifix by Sarrazin. In 1731 the enclosure was replaced by a grill (cf. Abbé Villain, 'Essai d'une hist. de St.-Jacques de la Boucherie', 1758, Ms. 3595 Bibl. Ville de Paris, p. 131). The church was demolished in 1797, except the tower. Destroyed.

4
Work at the Arsenal, Paris

1656–57 Oak
In collab. with Houzeau (no. 1a(*)), L. carved the panelling for the Grande Chambre of the Maréchal de La Meilleraye. Two panels are preserved.

PARIS, MUSEE DES ARTS DECORATIFS

5
Work at the Convent of the Annonciades at Popincourt

1657–58 Stone
cf. J. Garin, 'Les Annonciades de Popincourt', *Revue d'Hist. de l'Eglise de France*, I, 1910, p. 533–54. Under the terms of two contracts dd. 11 Aug. 1657 and 2 July 1658, L. undertook to exec. the sculpture on the portal of the convent church, which included:

a. The two figures of St. Barbe and St. Marguerite, the Annunciation, the Holy Spirit and the pilasters. Payment 600 L.

b. Two blocks of black marble for the portal; on the frieze the inscription: "Notre Dame de protection". Payment 200 L. (Ms. in the Bibl. Ville de Paris, C.P. 3552, fol. 14 v°). This church, situated at what is now no. 2, rue de la Folie-Méricourt, and dedicated to Notre-Dame de Protection, was built between 1654–59. The Community's purpose was to educate the young daughters of the nobility. After numerous transformations it was destroyed in 1876. A fragment of a pilaster and two complete, though damaged, pilasters decor. in bas-relief by L., are preserved in the Mus. Carnavalet (S. 1820-21-22). They represent:

1.* The Annunciation. Fragment H: 151
Surrounded by clouds, the angel flies over a tiled floor towards the Virgin (no longer extant except for the edge of her cloak); above, rays emanating from the dove of the Holy Spirit.

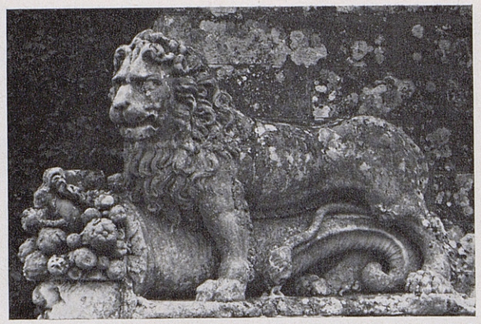
2.* The Assumption of the Virgin H: 158
Emerging from an open tomb, the Virgin ascends to heaven, carried by child angels in clouds.

3.* Unidentified scene (H: 152)
Perhaps the appearance of the Virgin to St. Simon Stock on Mount Carmel, when the Virgin showed him the flames of Hell and Purgatory, from which he would be saved by wearing the scapular which she gave him.

PARIS, MUSEE CARNAVALET



6a



6a

6
Work at Vaux-le-Vicomte (Seine-et-Marne)

1659–61
cf. J. Cordey, *Vaux-le-Vicomte*, Paris, 1924, who quotes the relevant papers from the archives of the château, among them L.'s Mémoires.

a.* Four lions
1659 Sandstone L: 260
Mém. 16 April 1659 and contract for 6000 L., incl. the statue of 'The Tiber' and the stalactite grottoes (archives du château and Bibl. Nat., Cab. Ms., pièces originales 1218, fol. 256). Acc. to Mlle. de Scudéry in '*Clélie*', Le Brun provided the design. Put in the park, at the bottom of the ramps of the staircase, on either side of Le Vau's Grotto. Two standing lions; between their paws cornucopias from which emerge a squirrel, Fouquet's symbol, and fruit; two crouching lions present the arms of Fouquet.

VAUX-LE-VICOMTE, PARK

b. The Tiber* and The Anqueil*
1659 Two statues St.-Leu stone H: 750
Placed symmetrically on either side of the Grotto. For 'The Tiber', mém. and contract, cf. *supra*. For 'The Anqueil', mém. of 30 Sept. 1662, for 2000 L. Damaged by falling stones, restored in 1845. These restorations make it impossible to reconcile the sculptures with the old descriptions. 'The Tiber', leaning on an urn, was accomp. by a she-wolf, as in the antique model; Mlle. de Scudéry in '*Clélie*', observed that the Tiber's pensive expression was in contrast with the air of gaiety (not apparent today) shown by "The Anqueil", who is also leaning on an urn. The two statues are in stalactite grottoes or "glases", also done by Lespagnandelle. Le Vau's grotto, with its carved decor., appears in an engr.* by I. Silvestre (Bibl. Nat. Est., Ed 45a, p. 84).

VAUX-LE-VICOMTE, PARK

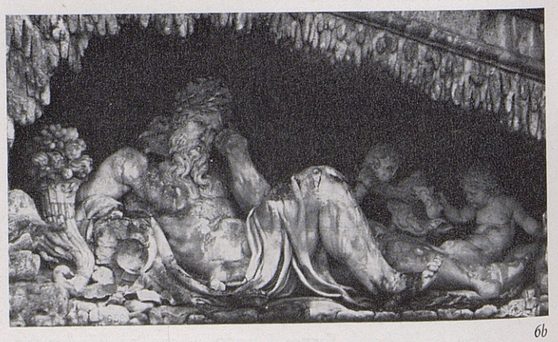
c. *Work at the Cascade or Grille d'Eau*
1659
Acc. to the mém. in Cordey and the contract of 16 April 1659 (Bibl. Nat., Cab. Ms., pièces originales 1218, fol. 256), L. did 10 'stalactite' tables and 12 masks, payment 2000 L. The Grille d'Eau by Le Nôtre was at the Eastern end of the Allée des Grilles, at the same height as the Rond d'Eau; engr.* by I. Silvestre (Bibl. Nat. Est., Ed 45a, p. 86). Very much altered in the 19th c.; L.'s work has disappeared.
Destroyed.

d.* Busts for terms at the railings of the avant-cour
1659–61 St.-Leu stone
Acc. to the mém. of 30 Sept. 1662 in Cordey, and the receipt of 14 June 1681 (Bibl. Nat., Cab. Ms., pièces originales 1218), L. did 3 large busts (H: 160); payment for them and the fitting of the stone bases for the others: 1200 L. These are twin-headed busts of Deities, placed back to back and fitted on pedestals. Many of them are only rough-hewn, Fouquet's disgrace having brought the work to an end.

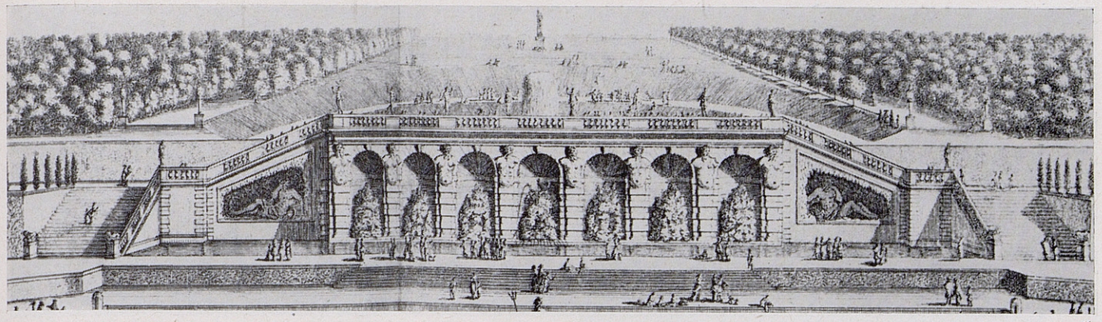
VAUX-LE-VICOMTE



6b

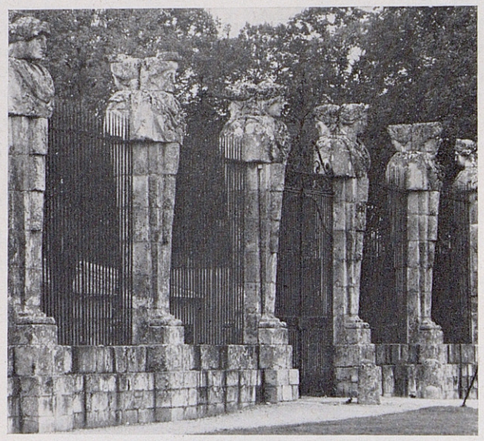


6b



6b

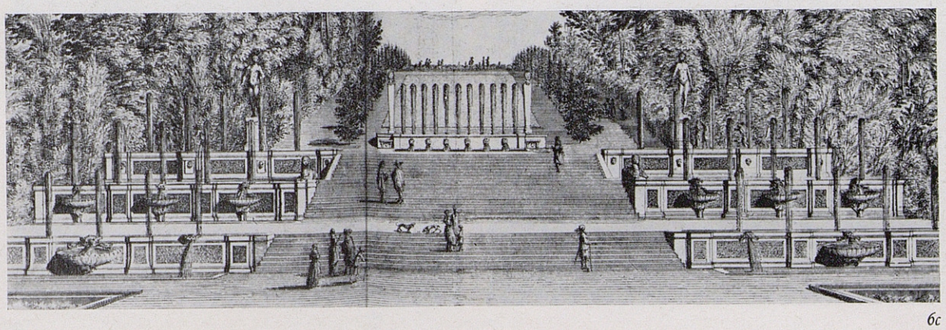
e. *Sculpture on the ceiling of the alcove, Salon des Muses*
1660
Acc. to the contract of 27 Dec. 1660 (cf. Cordey), L. undertook to carve for 1600 L. a decoration around the large medallion 'Night extending her wings', painted by Le Brun. This decoration consisted of two Caryatids (H: 180), placed on pedestals decor. with acanthus leaves; two columns ornamented with ivy and vine leaves, with composite bases and capitals with fruit, flowers, garlands and squirrels. The work, left incomplete, is not preserved. Destroyed.



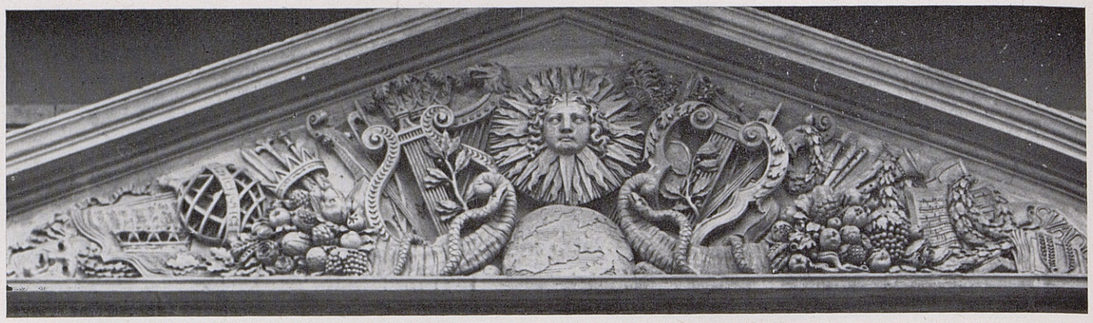
6d



6d



6c



7

7*
Work on the East Façade of the Cour de la Reine-Mère

1663 Stone
Payment 554 L. (*Comptes*, I, 182). Part of Le Vau's alterations, which doubled the Galerie bordering on the Cour de la Reine-mère (today, Cour du Sphinx) in order to enlarge the Summer apartments and rearrange the library. In the pediment* is carved a royal sun, two lyres (a reference to the proximity of the Salle de Comédie), a map of the world, open books (a reference to the library) and cornucopias. The arched doors are decorated with masks* and the consoles with falls of flowers. cf. L. Hautecoeur, *Hist. du Louvre et des Tuileries*, 1927.

PARIS, PALAIS DU LOUVRE

8*
Four Sphinxes

1664–66 Statues Sandstone
Payment 3800 L. in 1664 & 66 (*Comptes*, I, 39); put into the Parterre du Tibre in the park at Fontainebleau, at the bottom of the ramps on either side of the Cascades. cf. Abbé P. Guilbert, *Descr. hist. . . . de Fontainebleau*, 1731, II, p. 113.

FONTAINEBLEAU, PARK

9
Work for the Choir of the Church of Val-de-grâce

1665–67
Acc. to the contract of 1 Aug. 1665 (Min. Centr. Arch. Nat., Et. CXII, 111, publ. by C. Mignot, 'L'église du Val-de-Grâce', *BSHAF*, 1975, p. 107, 129–30), L. undertook to supply, for a payment of 1800 L.:

a. *Wax models of palm-branches, pomegranates, laurels*, winding around the six spiral columns of the baldaquin; cast in bronze* by the founders Sautray and Vannier.

b. *Wax model of the cypher of the Queen-mother, Anne of Austria*, surmounted by a royal crown; decoration for the four faces of the pedestals of the six spiral columns. The cyphers, in gilded bronze, disappeared during the Revolution.



7



7

c. *Wax model of a console*, for the 8 consoles which were to surround the pedestal of M. Anguier's 'Nativity'. Destroyed during the Revolution. The present pedestal and the high altar date from 1869.

d. *Model of ornaments for the tabernacle*

e. *Clay model for the Queen's Cypher*, surmounted by a royal crown with palms and laurels (115 × 250) for the grille of the choir of the Religieuses (now Chapel St.-Louis). Payment 200 L. The grille was exec. by J. Demouchy and S. Mathérion, but the royal attribs. were destroyed during the Revolution.

Of the 1800 L. in the contract, L. rec. 900 L. in 1666 (*Comptes*, I, 167 and *AAF*, 1857, V, p. 76–9); cf. Dumolin, *Bull. Soc. Hist. Paris, Ile de France*, 1930, p. 127.

f. In addition to the contract, L. rec. 90 L. for "de menus ouvrages au tabernacle" (*Comptes*, I, 230 and receipt of 20 July 1668 in Bibl. Nat. Ms., pièces originales 39481, 1695). The woodwork on the tabernacle, in the form of a tempietto, was by J. Cacquelart.
Destroyed.

10*
Saint Matthias

1665–72 Medallion Marble Diam: 65 × 50
Reception piece for the Acad. Small model presented 30 May 1665, plaster 7 Nov. 1671, marble 5 March 1672 (*P-V*, I, 284, 361, 366, 377). It was withdrawn from the Coll. of the Acad. in 1681, L. having reverted to Protestantism (cf. Biogr.), then probably reinstated after his second renunciation in 1685; but subject and author were not correctly identified by Guérin and Dezallier, cf. A. Fontaine, *Coll. Acad.*, p. 137 & 144.



9a



8

Re-identified by P. Vitry in 'Les médaillons de l'Acad.', *BSHAF*, 1921, p. 29. St. Matthias is repr. half-length, full-face, holding a spear and a book. Wrongly designated as 'St. Thomas'.

VERSAILLES, CHURCH OF NOTRE-DAME

11
Work at the Château des Tuileries

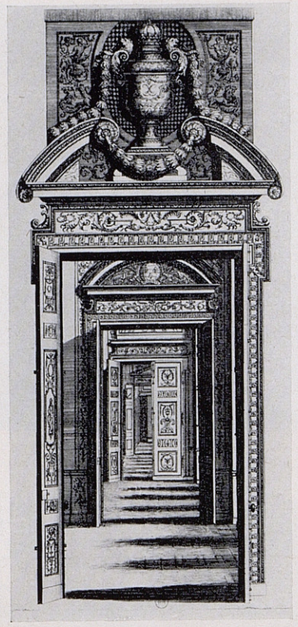
1666–69 Wood

a. *Doors for the Appartement du Roi*

L. and Ph. Caffieri rec. the large payment of 29,995 L. in 18 instalms. from May 1666 to Feb. 1668 (*Comptes*, I, 123, 182). Very likely this refers to the carving of the doors and sopraportes of the Grand Appartement du Roi on the 1st floor of the South wing, for which D. Cucci supplied the fittings in gilded bronze. Several



10



11a

of these doors have been engr. by Scotin after F. Chauveau (*Ornemens de Peinture et de sculpture qui sont dans la Galerie d'Apollon au chasteau du Louvre et dans le Grand Appartement du Roy au Palais des Tuileries*). By comparing the engrs. with old photographs of this apartment it is possible to identify the sopraportes of the Grand Cabinet* and the Chambre du Roi. They had a broken pediment, decor. with vases or plumed helmets, plant ornaments, trophies and the King's device and were preserved until the destruction of the Tuileries in 1871–74.

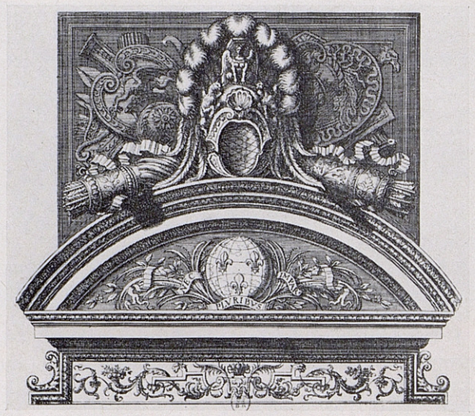
b. *41 inside window-shutters*
Payment 1040 L. to L. on 11 Dec. 1668; in Sept. 1669 he rec. 787 L. "for having retouched the sculpture of the casement-windows" (*Comptes*, I, 243, 321).
Destroyed.

12
Capitals for the Louvre

1668–70
a. For the central pavilion of the North wing of the Cour Carrée. Payment 3740 L. to Caffieri and L. (*Comptes*, I, 243).

b. For the portal and peristyle of the East wing. Payment 7166 L. to Caffieri and L., for 10 capitals for columns, 2 for double pilasters and 3 for simple pilasters (*Comptes*, I, 403).

PARIS, PALAIS DU LOUVRE



11a

13
Work at the Château of Saint-Germain-en-Laye

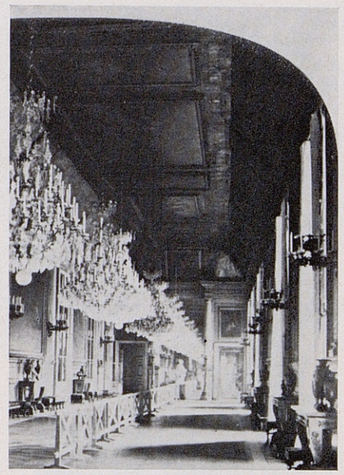
1669–73
In collab. with Ph. Caffieri.
a. *Decoration on the woodwork of the chapel*
Payment 2196 L. in 1669 (*Comptes*, I, 343).
b. *Wood carving in the petit appartement of the King and on the windows of the grand appartement*
Payment 9292 L. in 1669 (*Comptes*, I, 343).
c. *Work in the appartement of Mme. de Montespan*
Payment 4490 L. in 1673 (*Comptes*, I, 690).
Destroyed.

14
Borders for pictures on the ceiling of the Galerie de Diane, Château des Tuileries

1670 Wood or stucco
Payment 2090 L. to Caffieri and L. (*Comptes*, I, 403). The Galerie de Diane or des Ambassadeurs was on the courtyard side of the South wing on the 1st floor, next to the Appartement du Roi; its ceiling was painted in 1670 by Blanchard, Vignon, La Fosse, Jouvenet, Houasse and Audran. This decoration is visible in old stereoscopic photographs (Bibl. Nat. Est., Va 219c*). Destroyed together with the Tuileries between 1871–74. cf. N. Sainte-Fare-Garnot, 'La Galerie des Ambassadeurs au Palais des Tuileries (1666–71)', *BSHAF*, 1978.

15
Carved Panelling in the Grande Galerie du Louvre

1670
In the Corinthian order, done for the inside walls of the Grande Galerie, in the course of Le Vau's alterations. Ph. Caffieri and L. rec. 400 L. in 1670 and 500 L. in 1674 (*Comptes*, I, 404, 743). By the middle of the 18th c. this decor. no longer existed. cf. Hautecoeur, *Hist. Louvre et Tuileries*, 1927. Destroyed.



14

16
Ten Mirror-frames at Trianon de Porcelaine

1670 Stucco
Ph. Caffieri and L. rec. 1440 L. (*Comptes*, I, 421). This work disapp. in 1697, when the Trianon de Porcelaine was destroyed.

17
Arms of France for the Arc de Triomphe at the Porte Saint-Antoine

1671 Large model
Payment 250 L. (*Comptes*, I, 504). M. Desjardins (no. 11*) supplied a model of captives for the same Arc de Triomphe. Destroyed.

18
Sculpture on the Doors and Windows of Versailles Palace

1671–72 Wood
With Ph. Caffieri. Payment 16,600 L. (*Comptes*, I, 512, 614). Not ident. or disapp.

19
Ornaments on the Roof of Trianon de Porcelaine

1672
On this work, cf. Houzeau no. 38* and Le Hongre no. 39b. L. rec. 2700 L. together with Ph. Caffieri and Temporiti, then 1200 L. with Caffieri (*Comptes*, I, 635). The château was destroyed in 1687.

20
Capitals for the Chambre des Bains, Versailles Palace

1672 Marble
Payment 400 L. to L. and Ph. Caffieri, then 800 L. to L. and Temporiti. In 1680, L. rec. a further 100 L. for unspecified work in the Appartement des Bains (*Comptes*, I, 614, 1284). Destroyed.

21
Six Trophies for Versailles Palace

1672 Stone
On one wing of the forecourt. In collab. with Ph. Caffieri and Temporiti. Payment 1380 L. (*Comptes*, I, 614). Destroyed.

22
Work at the Oratoire de la Reine, Versailles Palace

1673
Payment 1196 L. to L. and Ph. Caffieri (*Comptes*, I, 696). The Oratory was behind the Queen's chamber. The decorations disappeared during Hardouin-Mansart's alterations. Destroyed.

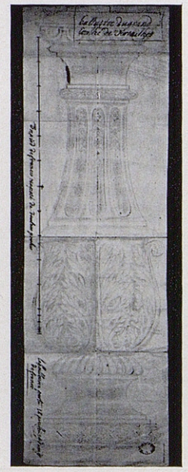
23
Work on the Peristyle of the Colonnade du Louvre

1673–78 Stone
L. and Caffieri rec. 1300 L. for 3 capitals; then together with other sculptors: 12,321 L., 14,200 L., 7220 L., 3500 L., 867 L. for unspecified works, finally 189 L. for six models (*Comptes*, I, 684, 743, 815, 887, 945, 1023). cf. Le Hongre, no. 29(*).

PARIS, PALAIS DU LOUVRE

24
Work on the Escalier des Ambassadeurs, Versailles Palace

1674–76
a. Payments of 300 L. to Hutinot (no. 9) and L.; and 540 L. to Ph. Caffieri and L. for undefined work (*Comptes*, I, 762).
b. *Model of the ramp*
Payment 660 L. to Ph. Caffieri and L. (*Comptes*, I, 903). This ramp had balusters of gilded bronze (drawing



24b

in Stockholm, THC 2662*); the bronze font was made in 1678 by Domenico Cucci. cf. A. Marie, *Naissance de Vers.*, II, p. 266. The staircase was demolished under Louis XV. Destroyed.

25
Eight Capitals for the Labyrinth, Versailles

1675 Wood
Payment 360 L. to Ph. Caffieri and L. (*Comptes*, I, 831). Destroyed.

26*
The Phlegmatic Temperament

1675 Statue Marble H: 230
One of the four Temperaments designed by Le Brun as part of his 'Grande Commande' of 1674 (Cab. Dessins, Louvre, 29794*). Payment from 1675–94 (*Comptes*, I, 831, 902, 964, 1048, 1160; III, 952, 1007). In 1692 the statue was valued at 3850 L. (Arch. Nat., O^{I} 1964[4]). Placed in the Parterre Nord. In acc. with Ripa's *Iconologie*, the Phlegmatic Temperament was represented as a man dressed in the fur of a badger, symbol of laziness, like the tortoise at his feet. He crosses his arms on his chest, indicating that he does not intend to work. Engr. by Thomassin, *Vers.*, p. 101. Drawing in Bibl. Nat. Est., Fb 25, p. 19.

VERSAILLES PALACE, PARK



26

27
Sculpture on the High Altar of the Church of the Prémontrés, Paris

1675 Wood
The Church of the Prémontrés, in the rue Hautefeuille, reconstructed in 1672–3, was also re-decorated inside.

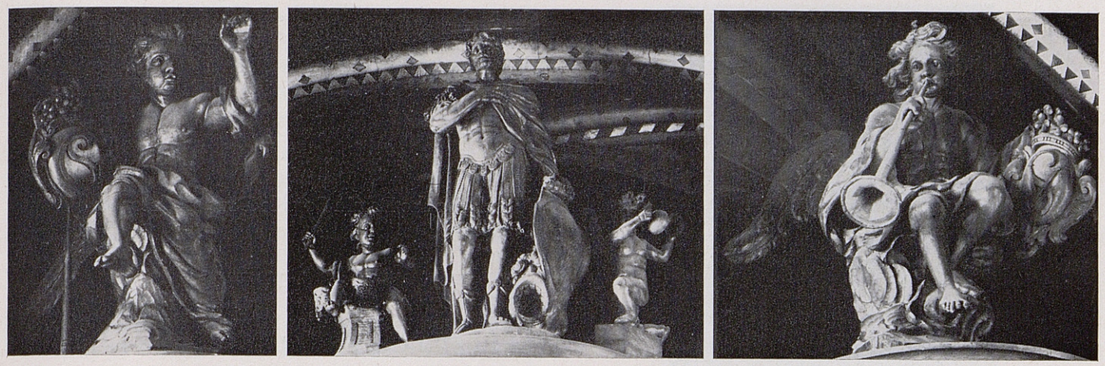


26

An appraisal (procès-verbal d'estimation) of the woodwork by E. Carrel, dd. 8 January 1675, gives an exact description of the High Altar without indicating the name of the sculptor who worked for Carrel as subcontractor (Arch. Nat., S 4342), but we know from Florent-le-Comte, 1702, III, p. 116 and Fontenai, I, p. 559 that the sculptor was L. The carved decor. was apparently of considerable importance. In addition to festoons, garlands and cherubim heads, there were:
Above the altar: a glory of rays with clouds, cherubim and a child in the centre; on the cornice: four statues (completed at a later date), over 200 cm. high, repr. the Virgin, St. Joseph and two angels. In two niches at the sides: the statues of St. Anne and Joachim, the Virgin's parents; on pedestals supporting the columns on either side of the altar: two bas-reliefs repr. Faith and Charity; on the altar itself: two angels in imitation marble, supporting a tabernacle in the form of a tempietto of 8 columns with statuettes of St. Peter and St. Paul. The church was secularised in 1790, transformed into a library in 1792, then demolished. In its place now stands the Faculty of Medicine. Destroyed.

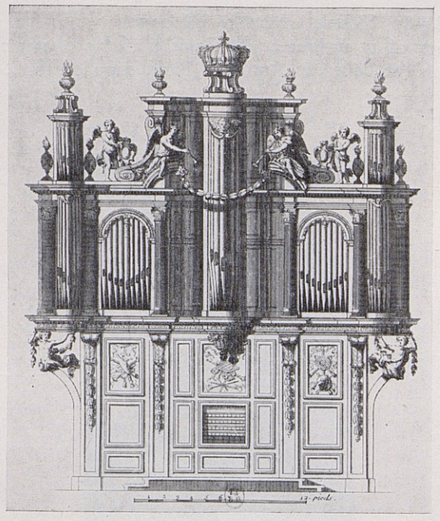
28
Organ-case for the Abbey of Saint-Victor, Paris

1679–80 Wood
Acc. to the contract of 12 April 1679 (Min. Centr. Arch. Nat., Et. LXV, 99; inform. Mr. P. Hardouin), between the priors and canons of the Abbey of St.-Victor and the building contractor, amounting to 5400 L., E. Carrel was commissioned to do the woodwork on the organ-case, excluding the choir-organ



28

and the tribune; the actual sculptural work was to be done by L. and consisted of:
a. At keyboard level: on the 4 pilasters, festoons attached to consoles in half-relief; between the pilasters, three trophies of musical instruments in bas-relief; and on either side, lion-heads supporting the side turrets.
b. At the level of the organ pipes: Composite capitals for 6 engaged columns; cherubim on three turrets; a cul-de-lampe under the central turret; 8 flaming vases on the entablature; a crown at the top of the central turret; two angels sounding trumpets seated on the curved risers of the pediment, linked by a



28

garland; on the entablature two standing child angels holding escutcheons.
This description corresponds more or less with the engr. of the "Elévation du grand buffet"*, Bibl. Nat., Va 256a, except that the planned lion-heads are replaced by terms of angels. In 1795, the organ was dismantled and part of the case was transferred to St.-Germain-des-Prés with the two angels sounding trumpets* on the side turrets and at the top, the statue of St. Victor (not by L.) flanked by two child angels* (slightly modified).

PARIS, CHURCH OF ST.-GERMAIN-DES-PRES

29
Cornice of the Grande Galerie

1679–82 Stucco and metal
a. Ph. Caffieri, L. and Légeret (no. 9) were paid 15,789 L. in several instalms. for the stucco decoration of the cornice and the roses and trophies in metal (*Comptes*, I, 1159, 1284). In 1682, Caffieri alone rec. 3800 L. for capitals and metal ornaments above the windows; 856 L. were paid to Caffieri, L. and Légeret (no. 9) for roses in lead and tin, a total of 4656 L. (*Comptes*, II, 138, 178).
b. In 1680, L. rec. 300 L. for "a figure for the Grande Galerie" (*Comptes*, I, 1284), perhaps for a child holding trophies, at the cornice. cf. Coyzevox no. 15(*).

VERSAILLES PALACE

30*
Aristocracy

1682 Statue Stone H: 240
In 1682, L. was paid 420 L. (*Comptes*, II, 137, 169) for one of the 32 statues standing on the attic storey of the



30



30

Aile du Midi. A drawing by Le Brun* in the Louvre (Cab. Dessins, inv. 29785) shows one of these statues, 'Aristocracy', naming 'Lespagnandelle' as the sculptor. It stood between 'La Raison d'Etat' by Arcis (no. 39) and 'Democracy' by Buirette (no. 6). The statue now in position is a copy; the damaged original is in the store. 'Aristocracy' is repr. as a woman, richly dressed, her head covered by a veil held in place by a ribbon; she holds a bundle of fasces; at her feet, gold coins spilling out of a vase. The left forearm and helmet are missing. cf. F. Souchal, 'Vers.', *GBA*, 1972[2], p. 90.

VERSAILLES, MUSEUM

31
Charlemagne

32
Saint Louis

1682 Two statues
The statues decorated the retable of the "Chapel of Saint-Nicolas", an altar situated at one extremity of the Grande Salle in the Palais de Justice, Paris. Statues of the saints are already recorded there at the time of Louis XI. The old 'chapel', destroyed in a fire in 1618, but restored in 1622, was replaced in 1682 by a new one, at the cost of 40,000 L., paid for by the Community of the Procureurs and dedicated to St. Nicolas. The new statues are attrib. to L. by Florent le Comte, 1702, III, p. 116; Fontenai, 1756, I, 559; Dezallier, *Paris*, 1778, p. 28; Thiéry, *Guide*, 1787, II, p. 20, but there is no record of their appearance. The chapel was finally destroyed in yet another fire in 1776. It was admired for its fine woodwork, the wrought-iron grille around it, with the coat-of-arms of the président de Novion, the two statues and especially Dürer's 'Christ' above the tabernacle. cf. E. Clairin, 'Hist. du Palais de Justice', Ms. de la Bibl. Ville de Paris, C.P. 5030, chap. III, p. 98. Destroyed.

33
Work for the Bassin Sous le Dragon (later de Neptune)

a. Two vases, two shells, two masks
1682–83 Lead
Payments in 1682, '83, '94 (*Comptes*, II, 140, 278; III, 952, 1007). cf. Carlier no. 3(*).

VERSAILLES PALACE, PARK

b. *Two tritons, a dragon and rushes*
1683–84 Models Plaster
cf. Hardy no. 7. L. and Hardy rec. 586 L. (*Comptes*, II, 278, 479, and *NAAF*, VIII, 1892, p. 120). For a decorative scheme for the retaining wall, in collab. with other sculptors, which was never carried out. Groups to decorate this wall were not carved until the time of Louis XV. cf. Nolhac, *Création*, p. 184. Destroyed.

34*
Enslaved King

1684–87 Statue Marble H: 230
Copy of an antique at the Capitol, after a plaster cast from the Salle des Antiques, Paris, supplied to L. in



34

1684 (Arch. Nat., O[1] 1964[3]). Valuation in 1692, 3000 L. (O[1] 1964[4]), payments from 1684–94 (*Comptes*, II, 439, 628, 1180; III, 952, 1007). Placed on the South ramp of the Parterre de Latone, opposite the 'Prisonnier barbare' by André (no. 8). Piganiol calls this enslaved King 'Tigrane, King of Armenia'. He is dressed in a long tunic, breeches and a cloak and wears a phrygien cap; his expression reflects sadness. Engr. by Thomassin, *Vers.*, p. 52. Drawing in Bibl. Nat. Est., Fb 25, p. 17.

VERSAILLES PALACE, PARK

35*
Term of Diogenes

1685–88 Term Marble H: 290
After a design by Mignard. Valued at 3000 L. (Arch. Nat., O[1] 1964[4]). Payments from 1685–94 (*Comptes*, II, 995, 1180; III, 99, 952, 1009). The philosopher, draped in a cloak, holds a parchment roll. Engr. by Thomassin, *Vers.*, p. 175. Placed in the Allée which runs along the Quinconces du Nord. Thomassin, *Vers.*, engr. p. 177* attribs. to L. another term at Versailles, repr. Socrates; but this work, mentioned neither in the *Comptes*, nor in the Invents., nor in the old *Descriptions*, must have remained a project, brought to an end by the sculptor's death.

VERSAILLES PALACE, PARK



Detail *35*



35



Socrates *35*



LESPINGOLA, François (1644–1705)

Lespingola, or Spingola, was born at Joinville (Meuse); son of Toussaint Lespingola, officier du Roi, and of Jacqueline Bouret. In 1665, he obtained the 3rd sculpture prize at the Acad. (see no. 1). Sent to Rome as pensionnaire in 1665 with Raon and Clérion, he became a member of the Acad. Saint-Luc in Rome on 31 Aug. 1672; returned to Paris in 1675 (Bibl. Nat. Ms., Mélanges Colbert, vol. 163, fol. 172; *Comptes*, I, 106, 714, 781, 854; *Corr. Dir. Acad. Fr. Rome*, I, 12, 42, 47, 50; Mariette, *ABC*, III, 194; Bertolotti, *Artisti francesi*, 1886, p. 175; *RSBAD*, 1889, p. 100, 103, 110; J. Bousquet, 'Les débuts de l'Acad. de France à Rome', *BSHAF*, 1953, p. 126–38). Rec. into the Acad. royale, Paris on 29 Feb. 1676 (see no. 3); as he often failed to attend meetings, he was expelled on 6 Nov. 1694 (*P-V*, II, 79; III, 151). First marriage ca. 1677 to Françoise-Cécile Johannet; between 1678–92, they had nine children. After her death, he married on 16 Feb. 1697 Barbe Lefol, with whom he also had children, incl. a son, Antoine, a marble-worker. L. was employed on the King's worksites from 1676 until his death. An important part of his activity in the King's service, between 1690–1704, was the design and execution of models for most of the large royal commissions. In particular, he was occupied at the Invalides in designing on the bossages, in full size, the outlines of the sculptures later to be executed by others (*Comptes*, III, 555–6, 705; IV, 470, 610–11); he also designed the pavement under the cupola and in the chapels, drawing* in Coll. de Cotte, Bibl. Nat. Est., Hc 14 (*Comptes*, III, 556; IV, 727). Between 1699–1704, he was paid for executing models and moulds for Marly and Meudon (*Comptes*, IV, 479, 1074, 1101). He lived in the rue Sainte-Anne; rue l'Evesque (1686); rue Saint-Honoré (1688); rue Saint-Roch (1692); rue d'Argenteuil (1693); rue du Foin (1697); rue de l'Echelle, where he died on 18 July 1705; he was buried at Saint-Roch. Invent. a.d. 17 Aug. 1705 publ. by M. Rambaud, II, 483; he owned a fine collection of drawings and prints, incl. about 150 drawings by his own hand. A pencil self-portrait*, oval in shape, with the handwritten inscription: "Lespingola, Son portrait par luy-même. Sculpr du Roy", is in the Bibl. Nat. Est., publ. by R. Gillet.

Bibliogr.: Dom Calmet, *Bibliothèque lorraine*, 1751, p. 583–4; Mariette, *ABC*, III, p. 194; Jal, p. 779; Herluison, p. 249–50; R. Gillet, 'Biogr. et oeuvre de François Lespingolas de Joinville', *Mém. de la Soc. Académique d'agriculture, des Sciences, Arts et Belles Lettres du Départ. de l'Aube*, 1903, LXVII, p. 179–98; T.-B., XXIII, 1929, p. 127; Rambaud, II, p. LXXV, 483–5, 789, 1028.

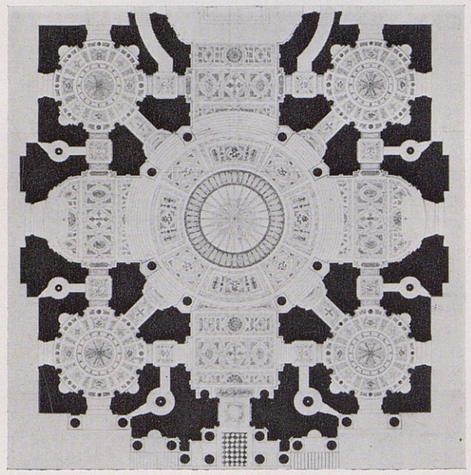
1
Fame extolling to the Four Parts of the World the Marvels of the reign of Louis XIV and showing them his Portrait

1665 Small bas-relief
3rd prize at the Acad., upgraded on 9 Jan. 1666 to a 2nd prize (cf. Guiffrey, *Liste des Pensionnaires* and *AAF*, V, 1857–8, p. 274). The prize-winner rec. a gold medal of 30 écus. Probably destroyed.

2*
Berenice

1673 Statue Marble H: 255
Done in Rome after an antique in the Palazzo di Cesi (*Corr. Dir. Acad. Fr. Rome*, I, 132–3). In the Invent. of works at the Acad. dd. 24 May 1673, it is wrongly called 'Juno', and described as "more than rough-hewn in front", but not even begun at the back (*RSBAD*, 1889, p. 96, 109, 115). The statue was sent to Versailles and placed behind the Bassin de Neptune. Titus's beloved is dressed in a long robe and cloak and wears a diadem; in her raised right hand she holds a rolled parchment. Engr. by Thomassin, *Vers.*, p. 37.

VERSAILLES PALACE, PARK



Pavement of the Invalides



2

3
The Union of the Academies of France and Rome

1676 Bas-relief
Reception piece for the Acad., symbol. the union of the Acad. Royale of painting and sculpture in Paris with the Acad. St.-Luc in Rome, of which Le Brun was at that time the Director. On 29 Feb. 1676, L. was rec. into the Acad. royale 'sur titre', i.e. as a member of the Acad. St.-Luc in Rome; free to submit his reception piece when he wished; he seems to have handed it over on 11 April 1676 (*P-V*, II, 71, 79).

The theme of the union of the two Academies was illustr. by allegories of Painting and of Sculpture, repr. in all their brilliance; an analogous subject was treated in 1663 by Laurent Magnier and Buirette (no. 2) and in 1682 by Prou, as explained by Guillet (*Mém. inéd.*, II, 82), but L.'s bas-relief does not appear in the collections of the Acad. in the 18th c. (*Descr. Acad.*, Guérin and Dezallier); A. Fontaine also noted its absence, *Coll. Acad.*, p. 137. Not ident. or disapp.

4
Bas-reliefs on the Façade of the former Chapel of the Palace of Versailles

1676–77 Stone
This façade, which gives on to the Parterre du Midi, had been decor. by a large semi-circular pediment carved by P. Legros I (no. 24) and Le Hongre (no. 52), as well as 3 religious bas-reliefs below, carved by L., who rec. 1800 L. (*Comptes*, I, 903, 964). Hardly completed, this chapel was destroyed in 1682 to make way for the Queen's Apartment (the present Salle des Gardes de la Reine). cf. A. Marie, *Naissance de Versailles*, II, p. 256–62, Destroyed.

5
Victory, for Versailles Palace

1678 Statue Stone H: over 200
Payment 400 L. in 1681 (*Comptes*, I, 1284). Placed on the balustrade of the Cour de Marbre, at the Northwest corner, symmetrical with Le Conte's 'Fame' (no. 7). Attrib. to Lespingola by Combes, *Explic. hist.*, 1686, p. 6 and Piganiol, *Vers.-Marly*, 1701, p. 16. A winged woman, wearing ample drapery, leaps over a pile of military trophies brandishing the Victory Bulletin. Replaced in 1869 by a copy* exec. by Chapu (Arch. Nat., F21 885, 1801). cf. F. Souchal, 'Vers.', *GBA*, 1972[1], p. 69. The original has disapp.

6
Work at the Cabinets des Dômes in the park at Versailles

1678–79
These Cabinets were in the Bosquet de la Renommée, facing one another, on either side of the central bassin.

a. Ornaments on one of the pavilions
1678–79 Lead and tin
Damaged, but mostly preserved in the Mus., Versailles. cf. Buirette no. 5b(*).

b. Models of Trophies Bronze
Illustrating the four parts of the world; placed between the pilasters inside the pavilions. Cast by Ladoireau. The two groups were exec. in collab. with Buirette (no. 5c(*) and *App.* II, p. 424–5); total payment 21,430 L. (*Comptes*, I, 1050, 1161, 1284; contract in Arch. Nat., O1 1790).



5



6c

c.* Group of children
1679–80 Lead
Placed at the top of one of the pavilions; the other group was by Le Hongre (no. 66*) and Mazeline; payment 1500 L. (*Comptes*, I, 1161, 1284). The two groups, damaged, are in VERSAILLES MUSEUM.

7
Sculpture for the Aile du Midi

1681 Stone
Payment 1050 L. (*Comptes*, II, 11, 137, 181). They were:
a.* Altimetry
Statue Stone H: over 200
One of the statues illustr. the Sciences among the 32 statues on the cornice of the attic storey, beside 'Chorography', 'Astronomy', 'Cosmography', 'Horography', 'Geography' and 'Industry'. The name of the sculptor and the subject are given on Le Brun's drawing* for this statue (Louvre, Cab. Dessins, Inv. 29782). In conformity with traditional iconography and with Ripa's treatise, 'Altimetry' is repr. by a young woman engaged in measuring the points of a tower. cf. F. Souchal, 'Vers.', *GBA*, 1972[1], p. 94.
b. A second statue, for the same location.
Recorded under the payment in the *Comptes* (above); the subject is not specified.
c. Three masks
On the keystones of the arched bays on the ground-floor. Not identifiable.

VERSAILLES PALACE

8
Work in the Hôtel of the Prince de Vermandois, Versailles

1682
In collab. with Buirette (no. 9, *App.* p. 425). Payment 2366 L. (*Comptes*, II, 272). In 1684, the Hôtel de Vermandois became the Hôtel de Conti. cf. Jouvenet no. 26; A. Marie, *Mansart à Vers.*, I, p. 91–9. Destroyed.

9
Several Trophies of Arms

1682–83 Models Clay
In collab. with Buirette (no. 8(*)).
a. For the Salon de la Guerre
Payment to the two sculptors 600 L. in 1682 and 1000 L. in 1683 (*Comptes*, II, 139, 277). Cast in bronze by Ladoireau.
b. Six models for the Grande Galerie
Payment 3300 L. (*Comptes*, II, 1178; III, 869). Not cast and erected until 1702.

VERSAILLES PALACE

10
Work for the Bassin Sous le Dragon (later de Neptune)

1682–87
a. Two vases, two shells, two masks 1682–87 Lead
Payment 1800 L. (*Comptes*, II, 140, 278, 1178; III, 809, 868). Put into store in 1687; placed in position in 1693 (cf. Carlier no. 3(*)).

VERSAILLES PALACE, PARK

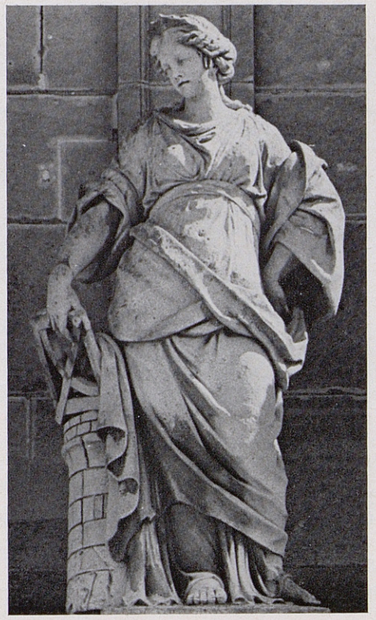
b. *Model for a group* Plaster
In collab. with Clérion (no. 13). Payment 550 L. (*Comptes*, II, 278, 478). cf. Hardy no. 7. Destroyed.

11
Sculptures at the Château de Marly

1683–85 Stone
L. carved the 'Attributes of Flora' for one of the pavilions



7a



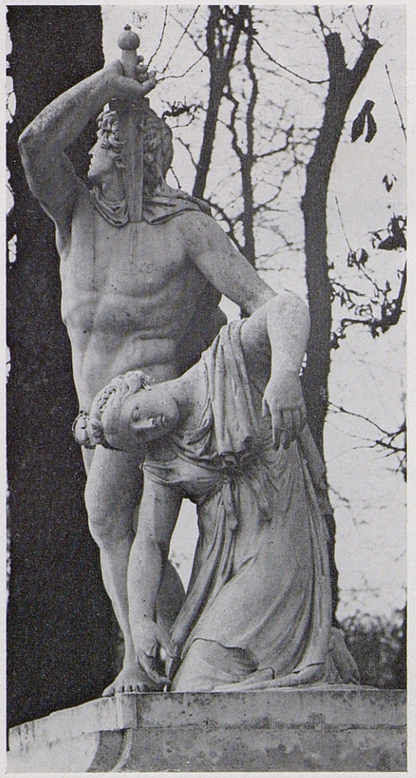
7a

of the Château de Marly; also another group with an unspecified subject. The *Comptes* (II, 367, 522, 819) mention payments of 300 L., a final payment of 1300 L., and 450 L. towards another total payment of 1050 L. A payment of 2200 L. to L. and Massou for these two groups is mentioned in Arch. Nat., O[1] 1490, p. 5. cf. P. Legros I, no. 39b. Destroyed.

12*
Sesto Mario, or **Paetus and Arria**

1684–88 Group Marble H: 227
After an antique (today in the Mus. delle Terme), of which there were several casts in the Salle des Antiques, Paris. The work was at that time called 'Sesto Mario' and the commission was given to L. under this title as noted in "Mém. des figures du Magasin des Antiques", Arch. Nat., O[1] 1964[3] and in the *Comptes*.
But in the 1692 valuation for the final payments to the sculptors (Arch. Nat., O[1] 1964[4]), the group is called 'Paetus and Arria'. A letter dd. 10 April 1693 by La Chapelle, who had been asked about the subject (Arch. Nat., O[1] 1907[A]), reveals some doubt about the theme and comes out in favour of Paetus and Arria, by which title it became generally known (cf. Piganiol, *Vers.-Marly*, 1701, p. 201–2 and the Invents. of 1707 and 1722, Arch. Nat., 1976[A], p. 42 and O[1] 1969[A], p. 79). Clarac, *Mus. de . . . Sculptures*, 1826–63, however, believes that the group illustrates the history of Macareus and Canace.
On 31 Jan. 1684, L. received a first cast to make a copy, then in 1686, the moulding of the legs of the man (Arch. Nat., O[1] 1964[3]). Girardon intervened in order to improve certain parts of the antique which he judged defective (cf. M. Oudinot, 'François Girardon', *BSHAF*, 1937, p. 206–7). A ms. note in the margin of the final valuation dd. 15 Aug. 1692 states that L. "has modelled the entire figure of the woman, because there were many faults in the antique" (Arch. Nat., O[1] 1964[4]); after several payments between 1684–86, L. rec. a final payment "for a new model of the group". The attitude of the figures, Arria's headdress and her tunic clearly show some variations from the antique. Payment for the group was 7500 L. (*Comptes*, II, 439, 624, 990, 1178; III, 97, 829, 868). It was placed at the bottom of the Parterre de Latone. It repr. a man plunging a sword into his breast (Paetus?) while supporting a dying woman (Arria?). A bronze cast after Lespingola's group, done by the Kellers under the direction of Girardon for the Belvedere at Marly (Arch. Nat., O[1] 1474, p. 126), has disappeared. cf. Oudinot, *supra*, p. 218–19. An engr. of L.'s group by Thomassin in *Vers.*, p. 57; a drawing in Bibl. Nat. Est., Fb 25, p. 63. Garnier (no. 4) did a small bronze after the same antique. P. Lepautre's group (no. 5) offers a very different interpretation.

VERSAILLES PALACE, PARK



12



13a



13a

13
Work at the Colonnade

1685–87
a. Two masks repr. a Sylvan* and Nymph*
b. Four guilloches
c. Two pedestals for a bassin
On the identification of the masks, see Granier, no. 14a. The pedestals were exec. after a model by Raon, cf. Cornu no. 17(*). L. rec. 300 L. for the masks, 640 L. for the guilloches and 800 L. for the bassin pedestals (*Comptes*, II, 624, 990, 1179).

VERSAILLES PALACE, PARK

14 15
Two Groups of Children for the Parterre d'Eau

1685–87
On the arrangement of these groups cf. Granier no. 16.

14* Three children playing with a swan
Model H: 148
In collab. with Buirette (cf. *App.* p. 425). Payment for the model, ready for casting in bronze, 1000 L. (*Comptes*, II, 1173; III, 92). This group still stands at the North-West corner of the northern Bassin, where it was first erected. A small boy gaily rides a swan, which frightens a little girl; a third child holds a crown above the little girl.



14



15



20c



20c

15* Children and dolphins
Model H: 145
Payment for the model to L. alone 1000 L. (*Comptes*, II, 624, 1179). This group, initially at the North-East corner of the southern Bassin, is now at the South-East corner. A small boy is kneeling on a dolphin; the two others are standing, one holding a crayfish, the other a festoon of shells. Engr. by Thomassin, *Vers.*, p. 172, with attrib. to L.

VERSAILLES PALACE, PARK

16
Term of Winter

1686 Model Plaster
Payments of 300 L. and 150 L. in 1686 & 93 (*Comptes*, II, 990; III, 809, 868). The rough model was never executed in marble. Destroyed.

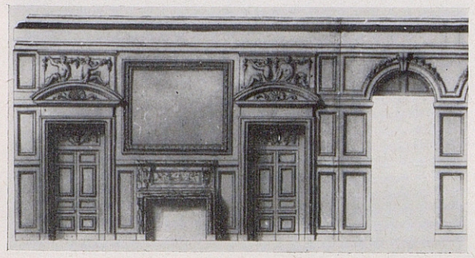
17
Four Baskets of Fruit and Flowers

1697 Stone
For the pillars enclosing the Orangerie at Versailles. Total payments 680 L. (*Comptes*, II, 1115; III, 36). The 8 stone baskets now on the pillars are modern. Destroyed.

18
Ionic Capitals

1687–88 Marble
On the exterior of the Grand Trianon. L. rec. a total of 816 L. for a column capital and two corner pilaster capitals (*Comptes*, II, 1179; III, 97). cf. Coyzevox no. 50[1](*).

VERSAILLES, GRAND TRIANON



20a

19
Sphinxes

1688 Models
For the piers at the bottom of the Orangerie; payment 527 L. (*Comptes*, III, 36). Not accepted. Destroyed.

20
Groups of Children for the Grand Trianon

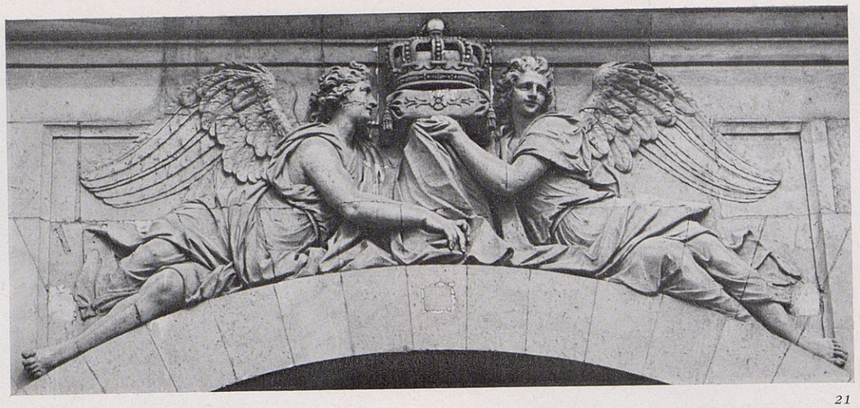
1688–89
a. *Ten small models of children in round boss* Wax
Payment 200 L. in 1689 (*Comptes*, III, 290). Intended as over-doors in the Galerie and the Salon des Jardins. Shown in a pen and wash elevation* (Arch. Nat., O[1] 1884). Destroyed.
b. *Ten figures of children* Wood
Payment 1600 L. (*Comptes*, III, 10, 97). After the above models. The sculptors Guyot, Gauthier and Leguay did others. None of them is extant. Destroyed.
c.* Seven bas-reliefs of children Painted wood
Payment 1400 L. (*Comptes*, III, 97, 290). In the tympanums of the Gallery doors. Still extant are six of these groups of children, sitting in pairs in various attitudes on either side of a cassolette. cf. M. Magnien, 'Le Trianon de marbre', *Revue Hist. Vers.*, 1908, p. 10.

VERSAILLES, GRAND TRIANON (no. 20c only)

21* 22
Angels holding up a Royal Crown

1690 Two half reliefs Stone
L. did the two great bas-reliefs of angels holding the royal crown, which decorate the arches above the windows in the aisles on the ground floor, outside. For these reliefs, valued at 400 L. each, acc. to the "Distribution de toute la sculpture de l'église des Invalides du 24 mai 1690", Bibl. Nat., Ms. fr. n.a. 22936, L. was paid 860 L. (*Comptes*, III, 423).

PARIS, DOME DES INVALIDES



21

23
Cherubim Heads for the Invalides

1690 Stone
L. and P. Legros I (no. 56c) rec. 90 L. each "for work on two over-windows on the aisles, each at 30 L. plus 30 L. extra for two cherubim heads instead of one" (Arch. Nat., O^{I} 1665^{89}; *Comptes*, III, 423). No longer extant.

24
Sculptures on the Pedestal of the Pyramid, Dôme des Invalides

1691
L. provided the model for the ornaments on the pedestal of the pyramid surmounting the Dôme des Invalides; payment 88 L. (*Comptes*, III, 555); he then executed those ornaments in collab. with Jouvenet (no. 56); together they rec. 143 L. (*Comptes*, III, 554). Not identified.

25
Model of the High Altar for the Dôme des Invalides

1691
In collab. with Jouvenet (no. 54). L. rec. 200 L. alone and 2485 L. together with Jouvenet, then 193 L. alone and 2461 L. with other sculptors, in 1701 (*Comptes*, III, 554; IV, 727–8). The model was executed by Mazeline (Arch. Nat., O^{I} 1665$^{36, 70}$). Destroyed.

26
Angel holding the Brazen Serpent

1691–93 Bas-relief Stone
Begun by L., who rec. 500 L. (*Comptes*, III, 705, 845; IV, 470, 1067). Completed by Granier (no. 30b) and S. Slodtz (cf. N. Coustou no. 11b). One of the 12 large angels intended as decoration for the panels of the cupola, but not retained (Arch. Nat., O^{I} 1665$^{32, 36-7}$). An oval marble bas-relief from the Church of Seignelay, preserved in the Musée d'Auxerre, seems to be a reduced copy of this work. cf. M. Oudinot, 'F. Girardon', *BSHAF*, 1937, p. 222. Destroyed.

27*
The Pope blessing Saint Louis and his Children

1691–93 Bas-relief Stone 220 × 240
One of the 8 bas-reliefs illustr. the history of St. Louis, placed on the four arms of the Greek cross, above the doors of the chapels. Payments 1250 L. (Arch. Nat., O^{I} 1665$^{36, 70, 77}$ and *Comptes*, III, 556; IV, 705). In a survey of the sculptures at the Invalides on 5 April 1700 by Coyzevox, N. Coustou, Van Clève and L., this work was criticised because the right leg of the saint had not been done in sufficiently strong relief (Arch. Nat., O^{I} 1665^{47}). Also attrib. to L. by Félibien des Avaux, *Invalides*, p. 315, by Granet, p. 109 and by Pérau, p. 79. Engr. by Cochin in Pérau, pl. 54.



27

PARIS, DOME DES INVALIDES

28
Angel carrying the Sacred Ampoule

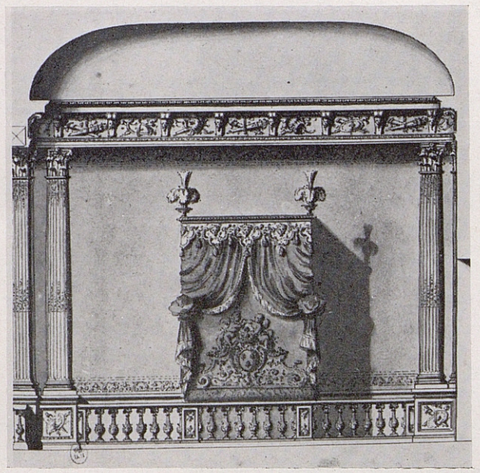
1691–93 Bas-relief Stone
For one of the four Culs-de-four under the cupola, above the passages to the chapels. cf. Granier no. 28*. The three others were by Granier and P. Legros I (no. 61). Valuation and payment for each 850 L. (*Comptes*, III, 555, 705, 844; Bibl. Nat. Est., Hc 14, 2; Arch. Nat., O^{I} 1665$^{32, 36-7, 70}$). On 5 April 1700, a committee, incl. N. Coustou, Coyzevox, Van Clève and Lespingola himself, appraised the four bas-reliefs: L. had to make the arm of the angel thinner (Arch. Nat., O^{I} 1665^{47}). In 1701–06, the complete re-carving of the four reliefs was entrusted to a new team: Flamen (no. 47*) exec. the Angel with the Sacred Ampoule. Destroyed.

29
Work in the Apartment of the Duc de Bourgogne at Versailles

1699
Payments 2090 L. in 1699 & 1706 (*Comptes*, IV, 449; V, 16). This apartment was in the North Wing. The decorations have not been preserved. Destroyed.

30
Model for a Chimney in the Dauphin's Cabinet at the Château de Meudon

1699
L. alone rec. 200 L. for this model, then 375 L. together with Carlier (no. 13b) and 1900 L. with Jacques Desjardins for models of the bronzes for this chimney-piece (*Comptes*, IV, 479). Destroyed.



33



34

31
Model of a Vase for Marly and Meudon

1699
L. rec. 280 L. for "three branches and a vase that he had modelled at Marly and Meudon in 1699" (*Comptes*, IV, 619). Not ident. or disapp.

32
Cornice for the Salon and the Dining-room of the Dauphin's Apartment at the Château de Meudon

1699–1700 Stucco
L. rec. 1593 L. for the cornice of the Salon and 1080 L. together with Carlier (no. 13a, *Comptes*, IV, 546, 676, 792); for the cornice of the dining-room L. alone rec. 116 L. (*Comptes*, IV, 676). cf. Biver, *Meudon*, 1923, p. 154. Destroyed.

33
Balustrade of the King's Chamber at the Grand Trianon

1700 Wood
L. first supplied 4 models of balusters, payment 278 L.; then he did the balustrade, consisting of 32 balusters, payment 1280 L. (*Comptes*, IV, 591, 619). It was intended for the room occupied by the King in the left wing of the palace, which he had enlarged by a deep alcove which cut into the cabinet in the rear; the balustrade enclosed the alcove. Shown in several drawings of the Elevation of this room, Bibl. Nat. Est., Va 78 g* and Arch. Nat., O^{I} 1884. cf. A. Marie, *Mansart and R. de Cotte*, p. 96–7. The balustrade was replaced under Louis-Philippe by one in marble. cf. also Hardy no. 30 and Jouvenet no. 72. Destroyed.

34
Pépin le Bref

ca. 1700 Medallion Stone Diam. ca. 100
One of the 12 Kings repr. on the base of the cupola of the Dôme des Invalides. A first decorative plan,

which was not carried out, envisaged 12 bas-reliefs illustrating scenes from the history of France. L. was comm. to carve "Robert pouring incence on to an antique altar; he is held by many (people) to be a saint" (Arch. Nat., O^{I} 1665^{42}). Valuation and payment for each medallion 500 L. (*Comptes*, IV, 610, 727, 1067). Engr. by Cochin* in Pérau, p. 44. Effaced during the Revolution, L.'s work was replaced with a copy by Cartellier (*Rich. Art. France, Paris, Mon. Rel.*, III, p. 238). Destroyed.

35
Sculptures on two Pendentives at the Dôme des Invalides

1700–03
Model supplied by L. and François (no. 17); payment 280 L. in 1700 (*Comptes*, IV, 470, 511). Exec. in stone by the same two artists and J. Desjardins, payment 3524 L. (*Comptes*, IV, 610, 727; V, 34).

PARIS, DOME DES INVALIDES

36
Coats-of-arms for the Tomb of Colbert de Villacerf

Between 1700–05 Bronze
Edouard Colbert de Villacerf, Surintendant des Bâtiments du Roi, died on 18 Oct. 1699. His widow erected in the Church of the Minimes a tomb in his memory, for which N. Coustou (no. 49) did the marble sculpture, a portrait of the deceased in a medallion surrounded by drapery. Acc. to the historians of Paris and the Annales des Minimes (Bibl. Nat., Ms. fr. 23126, p. 103), L. did the coat-of-arms supported by two unicorns in gilded bronze. cf. J.-J. Marquet de Vasselot, 'Deux oeuvres inconnues de N. Coustou et de A. Coysevox', *Revue Hist. Versailles*, 1899, p. 248–53. The Church of the Minimes was destroyed in 1793, only N. Coustou's work was saved. Destroyed.

37
Model for a Cascade at Trianon

1701 Clay
Payments 310 L. to Lespingola and Hardy (no. 35), and 320 L. to Lespingola and Poirier (*Comptes*, IV, 709, 735). Not ident. or disapp.

38
Work in the King's Chamber at Versailles

1701–02
a. France and two Figures of Fame
Half-relief Stucco
In collab. with N. Coustou (no. 27*). Payment 3600 L. (*Comptes*, IV, 709; V, 493). Above the alcove containing the bed.
b. Cornice and ornaments on the alcove
Gilded plaster
In collab. with N. Jouvenet (no. 73). Payment 9510 L. (*Comptes*, IV, 709, 828; V, 16).

VERSAILLES PALACE

c. *Models of chimney-pieces*
1702
Payment 390 L. (*Comptes*, IV, 852). Destroyed.

39
Sculpture for the Perron of the Pavillon Royal, Marly

1701–03
In collab. with N. Coustou (nos. 28–32*) and Hardy (no. 37*). Payment 32,400 L. (*Comptes*, IV, 852, 965, 1075) for:
a. *Eight Sphinxes and eight groups of children*
Gilded lead
On all four sides of the château.
b. *Two groups of shepherds and shepherdesses*
Gilded lead
On the ramps of the staircase descending from the perron to the Appartements verts.
Destroyed.

40
Corinthian Capitals for the Chapel at the Château de Meudon

1702–04 Stone
In collab. with Hardy (no. 43) and Jouvenet (no. 75). Mémoire: 12,519 L. (Arch. Nat., O^{I} 1518^{57}) and payment of 450 L. in 1702 to Hardy and Lespingola (*Comptes*, IV, 905). Destroyed.

41
Cornice in the Aisle des Marronniers, Château de Meudon

1703 Plaster
In collab. with Hardy (no. 44) and J.-L. Lemoyne (no. 11). Payments 3800 L., then 500 L. (*Comptes*, IV, 926, 1034). Destroyed.

42
The Dauphin's Coat-of Arms at Meudon

1703 Stone
In collab. with Hardy (no. 45). Payment 400 L. (*Comptes*, IV, 1034) "for the arms of Monseigneur on the new gateway to the park". Destroyed.

43
Ornaments at the Dôme des Invalides

1703
In collab. with Hardy (no. 46) and François (no. 18). Payment 425 L. (*Comptes*, IV, 956; V, 349). Not ident. or disapp.

44
Decoration for the Pièce des Vents, Marly

1703 Gilded lead
a. *Shells, Heads of monsters and winds*
b. *Two tritons carrying fishes* H: ca. 200

L. worked in the team of N. Coustou (no. 43*) and Hardy (no. 47), who rec. 8500 L. (*Comptes*, IV, 965; Arch. Nat., O^{I} 1465^{401}; *NAAF*, VIII, 1892, p. 120). Destroyed.

45
Three Monsters

1703 Marble
For the upper part of the Rivière at Marly, with Hardy (no. 47b*) and Thierry; payment 10,000 L. (*Comptes*, IV, 965, 1073). Destroyed.

46
Two Models for the Park at Marly

1704
Payment 370 L. to L.'s widow (*Comptes*, V, 169). Subjects unknown. Not ident. or disapp.

47
Four Gargoyles

1704
In collab. with J. François (no. 24), Hardy (no. 50) and Poirier. Payment 720 L. (*Comptes*, IV, 1049; Mém., Arch. Nat., O^{I} 1784).

VERSAILLES PALACE, CHAPEL

48
Ornaments on the Cornices at Versailles Palace

1704 Stone
In collab. with the same sculptors as no. 46, cf. François no. 25. Payment on acc. 500 L. (*Comptes*, IV, 1049).

VERSAILLES PALACE

49
Work at the Bains d'Apollon

1704–05
For the park at Versailles. In collab. with Hardy (no. 53) and Poirier. Payment 5500 L. (*Comptes*, IV, 1074, 1184 and *NAAF*, 1892, VIII, p. 120). Destroyed.

50
Sculptures for the Islands of the Salles Vertes, Marly

1704–05 Lead
a. Lespingola, Hardy (no. 49a*) and Poirier rec. 22,738 L. in several instalms. between 1704–07 for the children and the rocks made for three islands in a bassin at the Salles Vertes (*Comptes*, IV, 1074, 1101, 1184–5; V, 41, 169). The children were re-used in the Bassin du Rond Vert at Versailles. The rocks have disapp.
b. In 1705 L. collab. with Poirier in the work on Poirier's 'Nymph'; Hardy (no. 49b) also collab., but only in 1706; L. and Poirier rec. 2000 L. (*Comptes*, IV, 1185).

CHATEAU DE COURANCES (ESSONNE), PARK

c. Lespingola and a large team incl., among others, Hardy (no. 49), Poirier, Thierry, François (no. 23), Armand, Poultier, J.-L. Lemoyne (no. 14) and Voiriot rec. 14,500 L. in 1704 for works in lead "on the island in the Bassin des Carpes" (*Comptes*, IV, 1101). None of this work has survived.

51
Unspecified work at Versailles Palace

1704–05
Payment 600 L. to L.'s widow and to N. Jouvenet (no. 77) (*Comptes*, V, 125). Not identifiable.

52
Two Vases for the Park, Versailles Palace

Before 1705 Marble
In collab. with Poirier and François (no. 28). Payment 500 L. (*Comptes*, V, 41). Not ident. or disapp.

53
Roses and Modillions

1705 Stone
For the cornice inside the chapel, in collab. with Hardy, Poirier and J. François (no. 26). Payment 3100 L. (*Comptes*, IV, 1157).

VERSAILLES PALACE, CHAPEL

UNDATED WORKS

54
Angels supporting a Tabernacle

Undated
For the Convent of the Filles du Saint-Sacrement, rue Cassette, Paris. Acc. to Dezallier, *Paris*, 1752, p. 316; Hurtaut & Magny, 1779, I, p. 226; Thiéry, *Guide*, 1784, II, p. 446. The convent no longer exists. Destroyed.

55
Hercules rescuing Prometheus

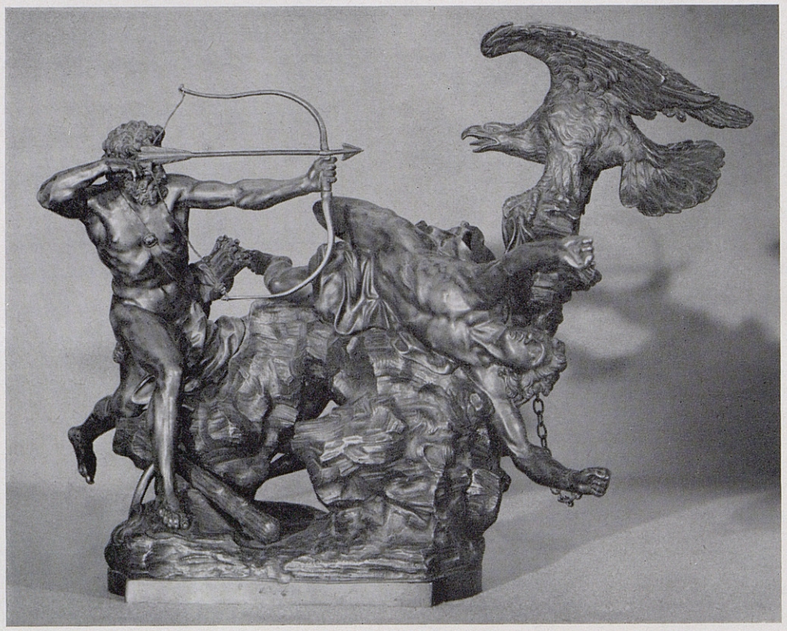
Undated
a. *Model* Wax
Mentioned in L.'s Invent. a.d.; cf. Biogr. Probably destroyed.
b. Group Bronze
Two anonymous bronzes treating the same subject are mentioned in the Julienne Sale, Paris, 30 March 1767, no. 1216 "on a bronze foot gilded with ormolu"; Chevalier Sale, Paris, 28 Nov. 1787, "on a foot of blackened and gilded wood"; Tronchain Sale, Paris, 10 Feb. 1785, no. 116.
Today, four versions of this group are known:



55b[2]

1.* Dresden, Staatliche Kunstsammlungen, Grünes Gewölbe, Inv. Ur. IX. 88 (H: 56·8). Bought by Leplat in 1715 for Augustus the Strong; cf. W. Holzhausen, 'Die Bronzen Augusts des Starken', *Jahrbuch der Preussischen Kunstsammlungen*, 1939, p. 179.

2.* Ross Coll., Toronto (H: 42). cf. *Florentine Baroque Bronzes and other Objects of Art*, Exh. Cat., Royal Ontario Museum, Toronto, 1975, pp. 73–77 (entry by C. Avery, who gives a detailed analysis of the bronze and the variations in the other versions).



55b[1]



55b[3]

3.* Sale 21 June 1977, Paris, Palais d'Orsay, no. 42 (H: 42), on an ormolu stand from the time of Louis XV (H: 10).

4. In the Lebeuf de Montgeron Sale, Paris, Galerie Petit, 16–19 June 1919, no. 348 (H: 44), illustrated. On a stand of ebony embellished with gilded bronze. All these versions are of the same design: Hercules, on rocks, draws his bow to shoot an arrow at the eagle; Prometheus, wounded by the bird of prey, prostrate, naked and chained to the rocks; behind the rocks, a man with vine-branches around his waist watches the scene, and could, acc. to Avery, be the first man created by Prometheus. Variations: in the detachable attributes (Hercules' club, the chains, Prometheus' torch, replaced by an eaglet in version no. 4); in the modelling of the figures, the arrangement of the rocks and the height of the plinth.

56 57
Louis XIV on Horseback
The Dauphin on Horseback

Two Statuettes Bronze
Acc. to a mémoire in Arch. Nat., R² 66, publ. by J.-J. Guiffrey, 'La Statue de Turenne', *NAAF*, 1882, p. 339–48, this work was comm. for the King by Hardouin-Mansart from N. Coustou and L., "the most gifted sculptors of our time", who worked on it for two years; it was cast in bronze. In 1706, the bronze was not yet finished off or chased, funds not being available to pay the 2500 L. due to the founder. The bronze was to have been gilded in ormolu for an extra 500 écus, but some connoisseurs advised that the work be left bronze-coloured. The wax model was judged as "above anything that had formerly been done".

A second statuette was comm., similar, but representing the Dauphin; again completion was suspended owing to lack of funds.

Lefèvre, Contrôleur des Bâtiments du Roi, ordered a copy of the King's statuette in bronzed plaster, for the Cardinal de Bouillon, which, however, did not represent the King, but Turenne; the head of the rider was a reduction of Turenne's bust by Coyzevox (no. 81). On the 14 Dec. 1706, a packing case containing the equestrian statuette of Turenne, registered at Orléans, was sent to Digoin, near Cluny. The same Lefèvre asked the Cardinal to sell him the bronze. Its dimensions were larger than usual. We do not know what became of it, nor which is the equestrian bronze of Louis XIV by Coustou and Lespingola.
Not ident. or disapp.

APPENDIX I

Errata and Addenda to Volume I

(see also Vol. I, p. 355)

ARCIS

44. Vase

The vase done by Arcis for the Allée Royale was not the one opposite Joly's, with fluting and acanthus leaves at the bottom and an undecorated body, which was carved by Vigier; the mistake comes from Piganiol and the 1707 Invent. (Arch.Nat., O^{I} 1976^{A}). Mme. Jourdain, "Remarques hist." rightly states that Arcis carved the vase decorated with sunflowers, opposite the one by Slodtz; payment 1800 L. (valuation of 1692, Arch.Nat., O^{I} 1964^{4}). About the vases of the Allée Royale, see Hardy no. 14.

48–51. Work for the Chapelle Notre-Dame-du-Mont-Carmel

The attribution of the 4 large terracotta statues to Arcis is questioned by Mme. S. Coron-Lesur, 'La Chapelle de Notre-Dame-du-Mont-Carmel au Couvent des Grands Carmes de Toulouse', *Bull. archéol. du Comité des Travaux hist. et scient.*, 1972, VIII, p.127–62. The "Description de la chapelle . . . par Mr. Malapeire", 1692, indicates that G. de Vendages de Malapeire had comm. the sculptor Nicolas Bor to carve for the entrance portal a Virgin and Child flanked by two kneeling figures of Agabus and of St. Simon Stock. Mme. Coron-Lesur thinks that the two figures are those in the Musée des Augustins at Toulouse, wrongly attributed to M. Arcis, and that one of them does not represent St. Albert, but Agabus, who built on Mount Carmel a chapel in honour of the Virgin.

64–72. WORKS FOR MONTAUBAN CATHEDRAL

Read *XVIIème siècle*, not *Bulletin du XVIIème siècle*.

BAROIS

7a. Ornaments at the Grand Trianon

The photograph does not show the cornices done in 1687–8, but those from the King's antichamber in the left wing of the Palace, re-carved in 1700 by Jouvenet (no. 72).

BERTIN

3. Four Frogs and Six Lizards at the Bassin de Latone

In 1687, the statuary of the Bassin de Latone was raised upon an elaborate cone of tiered basins, in order to strengthen the visual character of the monument. The 4 frogs and 6 lizards for which Bertin was paid were produced in addition to the previous ones by the Marsys, and distributed around the lower tier of the Fountain, cf. Th. Hedin, "G. and B. Marsy", Dissertation, 1977, Chicago.

5. Vases

5a–h.
As these vases are not mentioned in the 'Estat Général . . . des sculptures . . . de Vers.' of 1 Jan. 1964 (Arch. Nat., O^{I} 1790^{I}) they must have been placed at the Parterres du Midi and du Nord after 1694.
5 i–j, k–l.
Acc. to the 'Estat Général . . . ' of 1694, these vases were by that date in the Salle du Conseil.
5m.
1) The 2 vases which decorated the balustrade of the Orangerie at Versailles were no longer there in 1694, as they are missing from the "Estat Général" of that year. They were probably moved to the Salle Triangulaire in the gardens at Trianon, where they are described in the 1722 Invent. (Arch. Nat., O^{I} 1969^{A}, p. 138–9). They were attrib. to Bertin by Piganiol (*Vers.-Marly*, 1707, p. 383). In the 19th c. they were still in position, but have since disapp.

Piganiol, *ibid.*, wrongly attrib. to Bertin two other vases in the Salle Triangulaire at Trianon, decor. with goat-skins and masks. They are today in the Tuileries Gardens (*Invent. Rich. Art. Fr., Paris, Mon. Civils*, IV, nos. 61 & 64). They came from the Parterre Nord at Versailles, having been exec. at the Acad. de France in Rome (cf. Piganiol, *Vers.-Marly*, 1701, p. 170–1).

2) The two vases by Bertin at Meudon are also listed in the Invent. a.d. of the Marquis de Louvois dd. 13 August 1691, art. no. 1589 (Min. Centr. Arch. Nat., Et. LXXV, 530). Whereabouts unknown.



Bertin *5m 3*



D. Bertrand *10*



D. Bertrand *10*

3)* With regard to the vases at Marly of the same type as 5m 1) and 2), Piganiol (*Vers.-Marly*, 1701, p. 385) lists two, near the Fontaine d'Agrippine, while the 1707 Invent (Arch. Nat., O^{I} 1976^{A}, p. 723–4) mentions four. They were transferred to the Tuileries Gardens (*Invent. Rich. Art. Fr., Paris, Mon. Civils*, IV, nos. 81, 83, 85, 87).
PARIS, TUILERIES GARDENS

The drawing in Stockholm and the maquette in Versailles Museum (ill. Vol. I, p. 53) show the great baldachin which protected the group of 'Apollon servi par les Nymphes' (cf. Bourdict no. 6) and not the two small baldachins on either side (inform. M. Beaulieu). The drawing of the Bosquet du Marais (ill. Vol. I, p. 53) in the Coll. de Cotte (Bibl. Nat. Est., Va 78f, 4) is by Derolle, not by Martin (inform. M. Beaulieu).

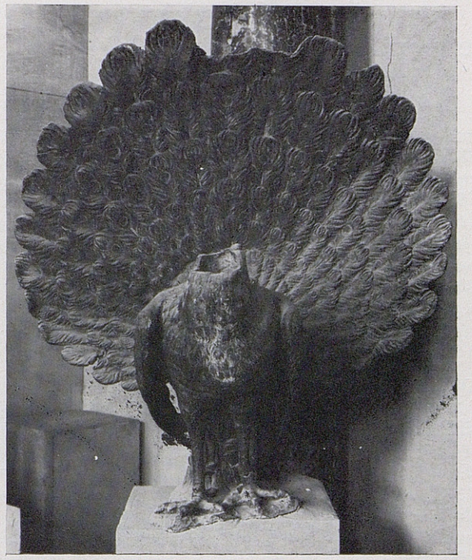
BERTRAND, David

10*. Mantelpieces for the Château de Dampierre

Two mantelpieces in apartments on the first floor at Dampierre have decorations very close to D. Bertrand's drawings in Stockholm (cf. D. Bertrand no. 4). The connection was established by Alastair Laing; published by M. Binney 'Château de Dampierre, Ile de France', *Country Life*, 24 May 1979, p. 1633 (illustr.). Laing especially attribs. to B. the over mantel with a bas-relief of the Four Seasons dancing around a palm-tree. In spite of some discrepancies with B.'s drawing (no. 4g, THC 2142), we can attribute to him these two mantelpieces reminiscent of his style. The Château de Dampierre had been reconstructed ca. 1675 by Charles-Honoré d'Albert, duc de Chevreuse et de Luynes, after designs by J. Hardouin-Mansart. In 1669 B. had already carved several mantelpieces in the Paris Hôtel of his father, Louis-Charles d'Albert (*app.* vol. I, p. 355 no. 1). The mantelpieces at Dampierre are, as far as we know, B.'s only surviving works.
CHATEAU DE DAMPIERRE (Yvelines)

BERTRAND, Philippe

12. *Work on the small Baldachins for the Bains d'Apollon in the Bosquet du Marais, Versailles*



The Blanchards *5*



The Blanchards 5

THE BLANCHARDS

5. Several Animals for the Labyrinth at Versailles

The peacock, illustrated p. 62, is more likely to belong to the Fountain "The Peacock and the Nightingale" carved by Tuby. From the Fountain "The Peacock and the Magpie" we can identify the Peacock★ (MV 7937) and a Crane★ (MV 7947). The provenance of the two dolphins (illustrated p. 62) from the Fountain "The Dolphin and the Monkey" is not certain. One of the two dolphins (MV 7939) has on its back a monkey's paw; which is inexplicable, because it is Houzeau (no. 41f) who carved the main group (still extant) of the dolphin ridden by a monkey. Perhaps this dolphin represents a first version which was refused and kept in reserve. The other dolphin may be the work of Blanchard.

BOURDERELLE

3. Angels holding Liturgical Implements

Granier took no part in this work. The sculptors of the 12 bas-reliefs are: Bourderelle (1), Lapierre (1 in the Chapel of St.-Ambroise); A. Lefebvre (1); Prou (2); Renard (1 in the Chapel of St.-Jérôme, 2 in the Chapel of St.-Augustin, 1 in the Chapel of St.-Grégoire, 1 in the Chapel of St.-Ambroise); Rousselet (1 in the Chapel of St.-Grégoire); Slodtz (1 in the Chapel of St.-Ambroise). Only in the Chapel of St. Ambroise have the sculptors of all three bas-reliefs been identified, cf. Lapierre no. 3★ and A. Lefebvre no. 6.

BOURDY or BOURDICT

Add to Biography:
His name should be spelt 'Bourdict', as he always signed himself.

L. Chastellier, 'Le Rétablissement du mobilier des églises catholiques à Strasbourg sous Louis XIV', *Revue d'Alsace*, v. 104, 1966–74, p. 54–69, supports with documents the existence of the family ties, both personal and professional, which in Strasbourg, in the years 1687–1700, brought together artists from Lyons specialising in church furnishings: Pierre Bourdict, his brother Claude and Claude's son Laurent, both joiners and cabinet-makers, and the husband of Eléonore Coustou, the sculptor François Fransin (who always signed himself with an 's').

Between
3 & 4★. High Altar of the Church of Saint-Pierre le Jeune at Strasbourg

1692–3
cf. L. Chastellier, *supra*. Acc. to the mémoire and contract of 4 July 1692 between the canons of St.-Pierre le Jeune and the sculptors Pierre Bourdict and François Fransin (Arch. Bas-Rhin, Notariat, 6 E 41, 27), the sculptors undertook to carve, for 6500 L., before March 1693, the woodwork and sculpture for the altar, as follows: the woodwork of the tabernacle and retable, Corinthian columns and pilasters, the ornaments of the retable (4 large vases on the entablature; some bas-reliefs with the attributes of St. Peter between the pilasters), a dôme or 'pavillon à campanes', and two statues, one of St. Peter, one of an angel (H: 195). The altar has since been moved to Kientzheim, in the canton of Kaysersberg.

KIENTZHEIM CHURCH (HAUT-RHIN)

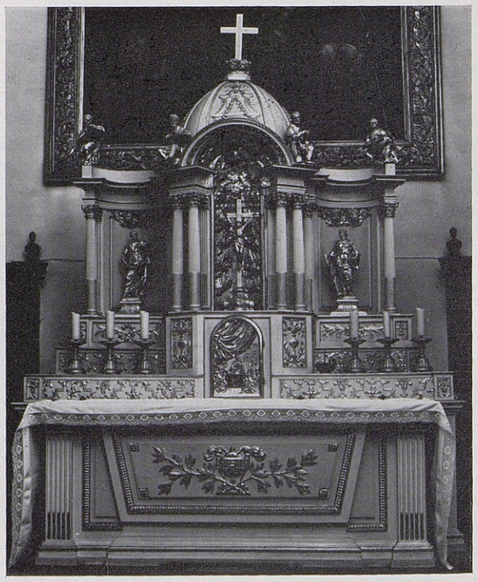
BUIRETTE

3. Tomb of Louis-Emmanuel de Valois, Duc d'Angoulême

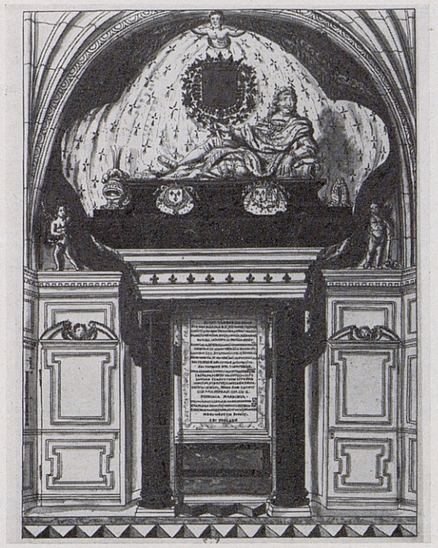
Two drawings of the tomb in the Coll. Gaignières, 4456 & 4769★ (Bibl. Nat. Est.).

5. Work on the Cabinets de la Renommée, Versailles

b. and c. It is clear from the descr. in the *Mercure*, Nov. 1686, II, p. 172–3, the *Comptes*, Ladoireau's Mémoire in Arch. Nat., O[I] 1790 and the old representations of the Bosquet, that the



Bourdict *Betw. 3 & 4*



Buirette 3

two Cabinets or Pavillions were each decorated with 8 trophies illustr. the four Continents:

1) Outside: four trophies in lead and tin, between the pilasters, modelled by Buirette and Lespingola.

2) Inside: four trophies in gilded bronze, placed in the corners, cast by Ladoireau after Buirette's and Lespingola's models.

Nothing remains of the outside trophies. The three bronze fragments, given in 1972 to the Versailles Museum by M. Lejeune, are parts of the inside bronze trophies of America (MV 8460: 79 × 52); Asia (MV 8461: 79 × 52); Europa (MV 8462: 58 × 37). cf. G. Van der Kemp, 'Musée de Versailles et des Trianon. Acquisitions de 1972 et 1973', *Revue du Louvre*, 1974, no. 3, p. 198.

9. *Work in the Apartment of the Prince de Vermandois*

Not in the Aile du Midi at Versailles Palace, but in the Hôtel de Vermandois, which in 1684 became the Hôtel de Conti, in the town of Versailles. cf. Lespingola no. 8.

10. Amazon

Copy after the Mattei Amazon in the Vatican, of which Louis XIV had a plaster cast. Later, the head of the antique Amazon was changed and therefore differs from that by Buirette (Inform. Dr. Martha Weber).

14. Group of Children for the Parterre d'Eau

1685–7 Bronze H: 148
The group by B. and Lespingola is the one composed of three children, one boy riding a swan, another boy crowning a little girl, who is frightened of the swan. The group illustrated in Vol. I (p. 76, no. 14) is by Lespingola alone (no. 15). cf. Granier no. 16, where the problem of the children in the Parterre d'Eau is discussed in detail.

CARLIER

Nos. 3, 4, 5 have been put in wrong sequence. The Tiber (no. 4) and the Nile (no. 5), exec. in Rome in 1679–80, should have been listed before the Vases, Shells and Masks (no. 3).

3. Vases, Shells and Masks

Carlier, together with Monnier, rec. 200 L. for a model intended for the retaining wall of the Bassin Sous le Dragon (*Comptes*, II, 278). cf. Hardy no. 7.

CAYOT

6. The Death of Dido

Terracotta model in the Ph. Caffieri Sale, Paris, 10–17 Oct. 1775, no. 22.

8★. Nymph of Diana

Signed: Cayot
In 1724, the statue was removed from the Jardin de l'Infante at the Tuileries Gardens, together with two Nymphs of Diana by Poirier and one by Mazière; all four were placed in the garden of the Hôtel du Grand Maître (formerly Hôtel Conti) at Versailles (Arch. Nat., O[I] 2300, fol. 52 v°). In 1810 the four statues were still on the terrace of the Hôtel, which had become the Town Hall (*Cicerone de Vers.*, 1810, p. 231–2). However, in 1746 and in 1783, one of Poirier's Nymphs was, probably temporarily, at La Muette (Arch. Nat., O[I] 1965[4] and O[I] 1582[364]). Since the beginning of the 20th c., Cayot's and one of Poirier's nymphs have been in the park at Cliveden, England, formerly



Cayot 8



Cayot 8

Lord Astor's country house. cf. T. Hodgkinson, 'Companions of Diana at Cliveden', *National Trust Studies 1979*, London, 1978, p. 91–98.

CLIVEDEN (Buckinghamshire), England



Cayot 8

CHARPENTIER

4. *Sixteen Credence-tables*

No longer extant. Replaced in 1769 by copies done by Babel, as illustrated (Arch. Nat., O^1 3261^1; inform. S. Hoog).

12. Work at the Hôtel du Maine, Paris

Contract dd. 28 July 1718 (Min. Centr. Arch. Nat., Et. XXIX, 336) with Charpentier, Berja, Monthéan, Rousseau and Offement.

19. Young Woman, nude, standing

Undated Terracotta H:27 Signed on the plinth
Sale 20 March 1977, Versailles, Chevau-Légers, no. 163, 1800 Frs.
Whereabouts unknown.

CHAUVEAU

2. *Carvings in the King's Chamber, Grand Trianon*

The carved decoration at the base of a column in ill. 2^1 was not done by Chauveau (whose work is dated 1687–91), but was exec. in 1700, when the old partition, which separated the King's Chamber and Antichamber, was demolished and replaced by two Corinthian columns. The bases of these columns were decorated by Taupin, Belan, Goupil and Dugoullon.

27. *Work on two small Baldachins in the Bosquet des Bains d'Apollon, Versailles*

Instead of: Total payment 1802 L., read: Final payment of 1802 L. towards a total of 16,302 L.

40*. Diana, reclining, with a dog

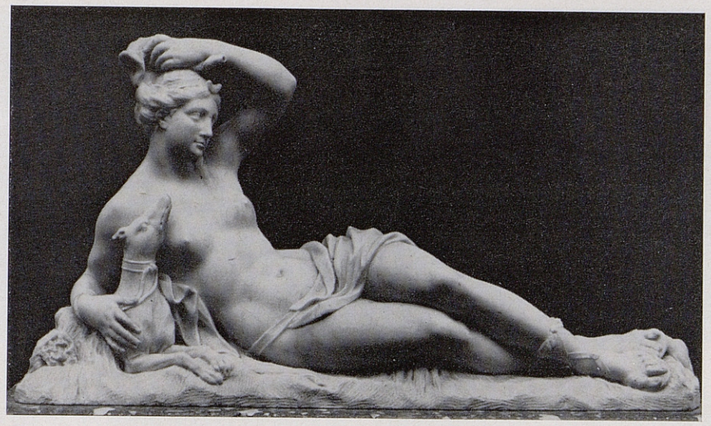
Undated Marble 66 × 35
Attributed to Chauveau
In the Trade

COLLIGNON

Add to Bibliography:
His Invent. a.d. of 22 Aug. 1699 (Min. Centr. Arch. Nat., Et. LXXII, 150) shows that his first name was Jean (not Gaspard); that he died, unmarried, on 21 Aug. 1699 in his home, rue d'Orléans, faubourg St.-Marcel; that he had a brother François, Conseiller du Roi, Président du grenier à sel and Receveur des tailles de Bar-sur-Aube, and a sister Marguerite, married to a joiner in Bar-sur-Aube. The valuation of models and sculptures in his studio was made by Guillaume Hulot.

3. Tomb of Julienne le Bé

Drawings by Le Brun for this tomb in the Nourri Sale, Paris, 24 Feb.–15 March 1785, no. 993; acquired by Pregnet.



Chauveau 40

5. Victory

In the Invent. of Collignon's papers (see above) the following four documents are mentioned: the contract of 1677 for the tomb of the Marquis de Vaubrun; a summons from the marquis' widow, dd. 8 July 1681, for C. to hand over the figure of Victory; two counter-petitions by C. In 1699 the figure was still in C.'s home (cf. Invent. a.d. above, where it appears as 'Fame').

WORKS FOUND IN COLLIGNON'S STUDIO AFTER HIS DEATH

Invent. a.d. 22 August 1699, see p. 426

WAX MODELS
Lyric Poetry (H: 43). Valuation 3 L. Probably the model for no. 6.
Flora and Zephyr (H: 16). Valuation 2 L.
Flora and Zephyr, model, silver-plated wax (H: 19). Valuation 10 L.
Crucifix with two angels and two children at the foot of the cross (H: 16). Valuation 6 L.
Model of a tomb consisting of a pyramid with figures of Faith, Hope and a figure of Fame holding a portrait. Valuation 18 L. (cf. no. 15, *app.* vol. I, p. 358).
11 models of epitaphs, painted and coloured. Valuation 33 L.
2 small children, each holding a globe (H: 13). Valuation 5 L.
5 terms, 2 of them silver-plated. Valuation 6 L.
7 small lay-figures. Valuation 3 L.
2 models of vases and 2 models of trophies. Valuation 3 L.
MODELS IN WOOD
Model of the tomb of Mme. Le Brun (Julienne Le Bé). Valuation 1 L., cf. no. 3.
WORK IN STONE
1 angel in Arcueil stone. Valuation 4 L.
WORK IN MARBLE
Marcus Antonius, marble medallion on a background of black marble. Valuation 80 L.
Hercules carrying the universe (H: 32). Valuation 10 L.
Fame, marble figure (H: 195). Valuation 1000 L. Probably for the tomb of the Marquis de Vaubrun, cf. no. 5 and Coyzevox no. 9.
Head of Semiramis, rough-hewn. Valuation 3 L.
WORK IN PLASTER
Adonis (H: 130); Busts of Apostles; Children; Antique torso of Venus; Antique figure of Bacchus.

CORNU

Between
6 & 7. *Christ in Limbo, for the Chapel of the Château de Sceaux*

ca. 1679–80 Marble
One of the two bas-reliefs flanking the altar, after designs by Le Brun. Attrib. to Cornu and Prou by Nivelon, 'Le Brun', p. 232–3; to Marsy by Dezallier (*Environs de P.*, 1765, p. 187) and Thiéry (*Voyage pitt. des environs de P.*, 1762, p. 208). Nivelon, in direct contact with Le Brun, must be correct in his attrib. The bas-reliefs repr. Adam and Eve and the Patriarchs, to whom an angel showed Christ the Liberator being baptised by St. John. The figures were half-length, life-size. Removed to the Mus. des Mon. Fr., they were listed there until 1806 (Arch. Nat., F^{17} 1073; *Arch. Mus. Mon. Fr.*, I, 183). cf. Th. Hedin, 'G. and B. Marsy', Dissertation, 1977, Chicago. Whereabouts unknown.

17. Work at the Colonnade, Versailles

There was no project for statues to be placed underneath the arcades. The document from the Arch. des Bât. Civils (today the Arch. Nat., Versement d'Architecture, album LXIII, 45), which had been wrongly interpreted, in fact indicates, on a plan of the Colonnade, the exact location for each sculptor's masks, cf. Granier no. 14a. The illustr. under 17a is incorrect and refers to a mask by Drouilly, cf. Drouilly, Appendix vol. II, no. 21. Cornu's masks repr. two satyrs* and a Bacchante*.

34. *Four Vases*

Undated White marble
Listed in the Invent. a.d. of the Marquis de Louvois, dd 13 Aug. 1691 (Min. Centr. Arch. Nat., Et. LXXV, 530), articles 1561–62:

a. "Two white marble vases with foliated volutes and fluting done by Cornu". Valuation 1200 L.

b. "Two other white marble vases with foliated volutes on the two handles and fluting done by Cornu". Valuation 900 L.
Not ident. or disapp.



Cornu 17

COTTON

2. *Work on the Bassin Sous le Dragon, Versailles*

C., together with Caffieri and Légeret (no. 12), rec. 400 L. for a model intended for the retaining wall of the Bassin (*Comptes*, II, 278). cf. Hardy no. 7

COUSTOU, Guillaume

5. *Adoring Angel*

The four adoring angels, in gilded lead, in the transept chapels of the Invalides were not replaced by marble angels in 1748, but survived until the Revolution and were then melted down.

6. *Baldaquin*

Mémoire des sculpteurs, Arch. Nat. O^{I} 1665[35]. Payment was 20,387 L. (not 20,307 L.).

37. *Bacchus*

The Bacchus placed at the Théâtre d'Eau, Versailles, was not by G. Coustou, but by Le Lorrain (no. 38). We do not know the appearance of C.'s Bacchus, nor what has become of it.

52. *Sculpture for the Palais Bourbon*

Read' Duchesse de Bourbon' instead of 'Princesse de Bourbon'.

Between
59 & 60. *Work at the Salon Octogone at Marly*

1729
Payment on account 1000 L. on 10 March 1729 (Arch. Nat., O^{I} 2229, fol. 428). Not identified. Destroyed.

72. *Drapery for the Bust of Scipio Africanus*

Read: O^{I} 2236 instead of O^{I} 2276

83. Father Darérès de la Tour

Read 'Father d'Arères de La Tour', and not 'Darérès'. He was the Superior General of the Oratorian Order from 1696.

COUSTOU, Nicolas

21. River

a. *Wax Model*
The payment of 137 L. made to Coustou on 4 Dec. 1701 "for the model of a group in wax, which he did in 1699, repr. a River", is not connected with the Cascade Rustique at Marly, but with the Bassin des Nappes (no. 22 and *Appendix* vol. I). N. Coustou's 'River' and J.-L. Lemoyne's 'Naiade' (no. 16) were not placed at the top of the Cascade before 1706, when the Cascade Rustique was reconstructed. Piganiol, *Vers.-Marly*, mentions them for the first time in his edition of 1707, p. 441 (not in the 1701 edition). They remained there for only one year and were removed in 1707 (Arch. Nat., O^{I} 1465[409]).
Destroyed.
b. Statue Stone
This statue cannot be connected with the 'River' at the Cascade Rustique, as it is dated 1701, i.e. five years earlier.

YALE UNIVERSITY ART GALLERY, U.S.A.

22. The Seine and the Marne

C. made this wax model in 1699, but was paid 137 L. for it only on 4 Dec. 1701 (*Comptes*, IV, 882); contract for full size plaster models and positioning, 31 Aug. 1699 (Arch. Nat., O^{I} 1465[344]).

24. *The Prince de Condé,* i.e. Louis II de Bourbon, Prince de Condé, called le Grand Condé.

28. *Eight Sphinxes* and ***Eight Groups of Children***

For the drawings repr. the Sphinxes and Children, see Hardy no. 37.

84. Saint John the Baptist

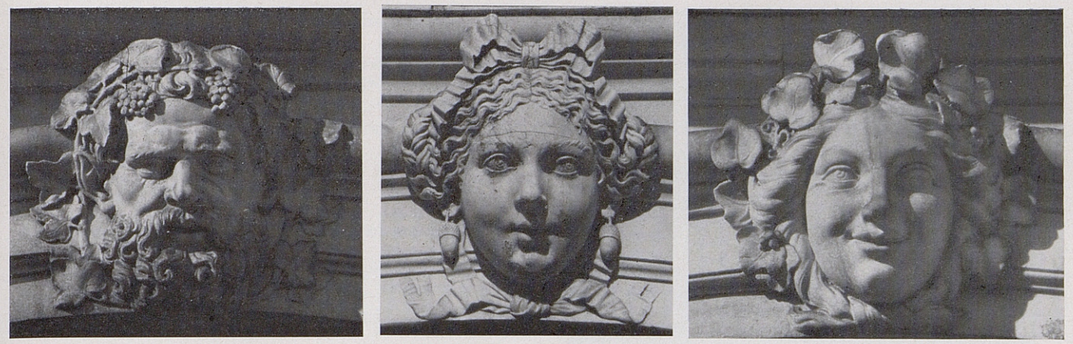
b. Anon. Sale, Paris, 18 Nov. 1783, no. 81.

COYZEVOX

Add to Biography: His name should be spelt Coyzevox, with a 'z', as he always signed himself.

8. Michelle Tellier

c. Instead of 'clerical bands', read: the reverse of the Chancellor's cassock.



Coyzevox 38a

25. Decorative Work on the North Wall of the Salon de la Guerre

The subject has been extensively studied by G. Kuraszewski, 'La Cheminée du Salon de la Guerre au château de Vers. Sa création et ses transformations successives', *BSHAF*, 1974, p. 63–9.
a. Triumph of Louis XIV
Several designs by Le Brun (especially one in the Cab. Dessins, Louvre, no. 5859) show his role as 'Inventor' of this decoration. In 1681–2 and in 1716, C. exec. in stucco two examples of an oval bas-relief; we do not know what has become of the first, nor why it had to be replaced. During the Revolution, the sculptor Dejoux was charged with the modification of the chimneypiece: he transformed the royal effigy into the God Mars, carving a new head for the King and removing the royal crown and the arms of France and Navarre on the two escutcheons on either side of the medallion. In 1814, Louis-Philippe had the chimneypiece restored by Lange, who removed the work which had been done by Dejoux, restoring to the King his royal appearance and insignia. He mistakenly placed the crown in the hand of Immortality. Originally the crown had been on the upper frame, between the two Figures of Fame.
c. History writing on a Shield
The bronze version, probably done after the stucco, must have been destroyed at the end of the 18th c. (cf. 'Registre du Journal des entrées et sorties du Dragon des Plombs'). In the description read: 'on the right, another child places a helmet on a cuirass' (instead of a coat-of-mail).

38. Decorations for the Colonnade, Versailles

a.* Three Masks
Their identification is made possible with the help of a document from the Arch. Nat., Versement d'Architecture, album LXIII, 45. cf. Granier no. 14a. C.'s masks repr. a Satyr*, a Nymph* and a Bacchante*.

47. *The Grand Condé*

The design for the statue at Chantilly was supplied by Le Brun, cf. Nivelon, 'Le Brun', p. 305. At the same time perhaps Jean de Gourville (Intendant des maisons et affaires to the Prince de Condé and, from 1682, tenant-for-life of his Château de Saint-Maur), commissioned from Coyzevox, under the direction of Hardouin-Mansart, a marble statue of the Grand Condé for the Château de Saint-Maur. The Mémoire de la dépense (Arch. Nat., O^{I} 1790[54]) shows that the marble statue, which was to be 195 cm. high and apparently of a different design from that in Chantilly, was to be placed into a niche 130 cm. wide. The cost was estimated at 1026 L. for the marble; 45 L. for the small model; 45 L. for the large model; 3000 L. for the execution in marble; 400 L. for the trophies of arms and a shield to go with it.
It is doubtful whether this project was ever executed as there is no mention of such a statue in Gourville's 'Mémoires', nor in the descriptions of the Château de Saint-Maur.

51. Monument to Louis XIV in Paris

a. *Terracotta model for the statue* H: 78
Crozat de Thiers Sale, Paris, Feb. 1773, no. 1063.

52. Tomb of Cardinal Mazarin

a. The fasces carried by the child belong to the arms of the Mazzarini family.

53. Louis XIV

Claimed in vain by Lenoir for his Mus. des Mon. Fr.; the bust was at that time with the painter Hennequin, *Arch. Mus. Mon. Fr.*, I, 365–6.



Coyzevox 89



Coyzevox *99*

82. Vauban

c. *Bust in terracotta* (H: 46), Lalive de Jully Sale, Paris, 2 May 1770, no. 174 "on a base of Flanders marble".

86. Marie Serre, mother of the painter Rigaud

b. *Plaster bust*, Collin de Vermont Sale, Paris, 14 Nov. 1761, no. 16. See also *Appendix* vol. II, Coyzevox nos. 120, 121.

89. Hamadryad

One of the old terracotta replicas (H: 155, signed A. COYZEVOX 1709) is in the Musée de Versailles* (MV 8472). Given by H. Adelin in 1973, cf. G. Van der Kemp, 'Musée de Vers, et des Trianon. Aquisitions de 1972 & 1973', *Revue du Louvre*, 1974, no. 3, p. 198.

95. Madame du Vaucel

Bust H: 74.6 with base; 56.6 without base. Bought in March 1954 from Paul Rosenberg, New York by the City Art Museum of Saint-Louis, Missouri, U.S.A.

99. Louis XV as a child*

1716 Bust Marble H: 59 Signed on the back of the base: A. COYZEVOX F. 1716
Exh: *Recent acquisitions, French Paintings and Sculptures of the 17th and 18th c.*, Heim Gallery, London, 6 June—31 August 1979, no. 22. This is most likely the bust which, in Sept. 1716, C. had asked the Acad. Royale to register, to ensure that it could not be copied, as had already been prohibited by an Arrêt du Conseil in June (*P-V.*, IV, 231). It seems to show the sitter at a slightly earlier age than the Bust no. 99a, which dates to 1717. This bust belonged successively to: the Royal house of Bourbon-Naples, traditionally said to have been a gift from the duc de Berry (1778–1820); to Francesco I, King of the two Sicilies (1777–1830); to Luigi, Prince of Bourbon-Sicily, Count of Aquila (1823–1897); to Mrs. Freeman (née Bourbon-Sicily), his granddaughter; to the Marquise de Préaulx (née Sophie Freeman); passed by inheritance to a private collection.

PRIVATE COLLECTION



Defer *Betw. 4 & 5, b2*



a



b1

106. Antoine Coyzevox

b. Bust Terracotta (Ill. Vol. 1, p. 177)
The drapery is part of the bust and therefore could not have been added later (Inform. M. Conforti). It is therefore questionable whether this bust is really by Coyzevox.

120. *Hyacinthe Rigaud*

Bust Plaster
Collin de Vermont Sale, Paris, 14 Nov. 1761, no. 15. In the same sale were plaster busts of Marie Serre and of an unknown man (Appendix vol. II, Coyzevox nos. 86 & 121).

121. *Unknown Man*

Bust Plaster
Collin de Vermont Sale, Paris, 14 Nov. 1761, no. 14: "tête d'homme sur sa gaîne de menuiserie".

DEFER

1. Father Jacques de Sirmond

Read 'Confessor of Louis XIII', instead of 'Counsellor of Louis XIII'.



Defer *Betw. 4 & 5, b1*

Between
4 & 5. Louis XIV

1704
a. *Statue* Life-size
Erected in Rueil, in the garden of J.-B. de Waldor, Representative of the Elector of Cologne, out of admiration for the King, but also to vie with the equestrian statue commissioned in 1685 from Gobert (no. 1) by the Duc de Richelieu for his neighbouring house at Rueil. The statue and the long inscription on the pedestal have been engr.* by Ph. Simonneau (Bibl. Nat. Ms., Clairambault 1237, fol. 66–71; cf. Boislisle, 'Not. sur la pl. des Victoires et sur la pl. Vendôme', *Mém. Soc. Hist. Paris, Ile-de-France*, 1888, p. 258 and Guiffrey, *NAAF*, 1889, p. 247). Details of the commission and the name of the sculptor, but not of the material of the statue, are given in *Mercure*, Sept. 1704, p. 212–17. The monarch is repr. in a cuirass and Emperor's cloak, his left hand resting on a shield, his right holding a commander's baton at his hip; he is accompanied by the gallic cock. Disappeared.
b. Reductions
1)* Unchased bronze H: 53 (incl. the plinth). Private Collection, France.
2)* Chased bronze. Formerly Collection Beurdeley. In the Trade.

10. *Portrait of a Gentleman*

Sold for 360 F., and not 360 L.

DESJARDINS

9. *Tomb of The Champrond Family*

In 1783, the coffins and the cenotaph were trsf. to the Chapel of St.-Louis in the Church of St.-Louis des Jésuites (re-named in 1802 St.-Paul-St.-Louis); cf. Abbé Mercier, 'Notices sur les tombeaux transférés en 1783' (not 1683).

15. *Tomb of Antoine d'Aubray, Comte d'Offemont*

Specification and contract of 30 June 1671 between Desjardins and Marie-Thérèse Mangot, widow of Antoine d'Aubray, for 1500 L. (Min. Centr. Arch. Nat., Et. LI, 389). The sculptor undertook first to prepare a clay model (H: 65) of the whole monument and a separate model of the portrait of the deceased; the tomb, set against the wall of the chapel opposite the altar, was to appear like this: the figure of Justice in Tonnerre stone with her symbols, fasces and a balance, leaning on the arms of the Offemont family and holding in her left hand a portrait medallion of the deceased. She was to lie on a high structure consisting of a stone base, a pedestal in red veined marble (H. 27) and a black marble socle with an inscription, flanked by two red marble consoles (H. 120) and surmounted by a cornice. The monument was to be completed by the following October 18th.

26. The Conquest of Besançon

Total payment 1200 L., as for P. Legros I (no. 20), Le Hongre (no. 48) and G. Marsy, incl. a 1st payment of 500 L. on 19 Nov. 1675 and a 2nd of 700 L. on 14 Aug. 1676 (Arch. Nat., KK 493, fol. 75 r° and KK 494, fol. 114 r°).



Desjardins 45m

45. Work for the Place des Victoires, Paris

Two bas-reliefs in lead, each 11 × 17, listed in the Sorbet Sale, Paris, 1 April 1776, no. 185. It is not known to which part of the monument they belonged.

m.★ Medallions on the lanterns

The six medallions★ listed in the Lapérière Sale, Paris, 19 April 1825, no. 25, were until 1980 at Slane Castle, Co. Meath, Eire, (Inform. Sir Francis Watson). Sale Sotheby, Monte Carlo, 27 May 1980; sold separately for a total of 7,600,000 Fr. They represent: Pomerania handed over to the Swedes; The diplomatic mission from Siam; Conquest of a town by Condé; Victory handing palm branches to the victors; The joining of the two seas; The construction of Versailles Palace (descr. in Vol. I, p. 257 as 'Louis XIV ordering the construction of a building'). The last one was acquired by the Musées Nationaux for Versailles, Museum.



Drouilly 21

DOSSIER, Nicolas

Add to Biography:

Born in 1629. Son of Jean Dossier, vinegrower, and Denise Hauront, living at Mery-sur-Oise. At the age of 19, he was apprenticed for 5 years to Laurent Magnier, but in the following year was sent to Antoine Poissant (Apprentissage dd. 23 July 1648, Min. Centr. Arch. Nat., Et. XLV, 189).

DROUILLY

Add. to Biography:

For more detailed information, see Min. Centr. Arch. Nat., Et. LXXII, 96, 98, 113, 122, 129, 147–8, 150–1. In his testament of 27 May 1697 (Et. LXXII, 147), D. made his nephew, the sculptor Jean-Baptiste Roussel, son of his sister, his residuary legatee and left to him the house which he had built in rue de Poitou au Marais between 1686–89, including his studio, his models, his tools and his furniture. He charged his nephew with the completion of the capitals at the Invalides which he had begun (no. 28) and also bequeathed to him the sums still owing from the religious communities for which he had worked (cf. *infra*).

D. expressed the wish to be buried in the church of St.-Paul, beside the architect and mason Claude Thévenot (died 1662). He left a painting copied from Domenichino to Thévenot's son Pierre, also an architect and mason, with whom he had had close professional relations (nos. 7, 13 and 29 *infra*).

Between

8 & 9. *Work for Charles-Henri de Malon, Seigneur de Bercy*

Before 1676

D. had not been paid for work unfinished when the seigneur de Bercy died and therefore applied for an injunction against the successor. De Malon's son, Anne-Louis-Jules de Malon, paid his father's debts, which brought the distraint to an end. Main-levée (Restoration) 19 Nov. 1677, Min. Centr. Arch. Nat., Et. LXII, 84. The debt may have concerned work at the Convent of the Grands-Augustins (no. 5), because in the Invent. a.d. of Charles-Henri de Malon, 1 June 1676 (Min. Centr. Arch. Nat., Et. LIV, 625), we find this entry: "Two bronzed copper cyphers with the name Malon de Bercy . . . which the said seigneur had had made for the High Altar of the Augustins of the Grand Convent". Not ident. or disapp.

18. *Vase*

Placed on the parapet at the upper part of the Parterre Nord, Versailles, beside the green marble vases by Hurtrelle (no. 8) and Mazière ('Estat . . . des sculptures . . . de Vers.', 1 Jan. 1694, Arch. Nat., O[1] 1790[1]; Mme. Jourdain, 'Remarques hist.', 1695; and various invents. from the beginning of the 18th c., Ms. 21, 22, 35 P in the Bibl. de Versailles).

21. Works at the Colonnade, Versailles

See Cornu, *Appendix* Vol. II, no. 17. Drouilly's masks repr. a Dryad★ and a young Faun★. Their identification is made possible with the help of a document in the Arch. Nat., Verse-ment d'architecture, album LXIII, 45.

Between

22 & 23. *Work for Marie Bonneau de Rubelles*

1687

Contract and specification dd. 17 July 1687, between D. and Marie Bonneau de Rubelles, wife of Charles Fortin de la Hoguette, Lieutenant général in the King's army and Lieutenant de Police (Min. Centr. Arch. Nat., Et. VI, file missing). The wife died in 1720 (Invent. a.d. 18 March 1720, Et. VI, 648). Not ident. or disapp.



Drouilly 21



Drouilly 24

24.* Vase

cf. Hardy no. 14. The vase illustrated on p. 268 (no. 24) is not one of the pair carved by Drouilly and De Mélo, but one of those by Légeret (no. 18) and Dugoulon. The vases by Drouilly and De Mélo, at first placed in the Allée Royale, were transf. between 1701–7 to the Ile Royale, where they still stand. Their upper parts are decor. with an ivy-branch and a cordon with eggs and rosettes; the lower part is fluted, with fleurons inside.

VERSAILLES, PARK

29. *Work at the Convent of the Filles de la Croix, rue de Charonne*

Undated
cf. D.'s testament (see Biogr. above). The Convent of the Dominican nuns was established in 1641 in the rue de Charonne. Extensive building operations took place, especially between 1668–74, for the erection of a large building giving on to the garden (specification 14 May 1668, Min. Centr. Arch. Nat., Et. XIX, 489; Arch. Nat., S 4687). D. perhaps worked there in 1674 at the same time as Thévenot. The Convent was destroyed in 1906. Not ident. or disapp.

30. *Work for the Abbey of Montmartre*

Undated
cf. D.'s testament (see Biogr. above). Thévenot also worked in this convent (contract 3 Aug. 1677 for the panelling in the visitor's room, Min. Centr. Arch. Nat., Et. CV). Not ident. or disapp.

31. *Work at the Convent of Saint-Périne de la Villette*

Undated
cf. D.'s testament (see Biogr. above). D. noted in the margin that he had been paid. The Convent of the Canonesses of St. Augustine was installed between 1648–1742 at 61–5 rue de Flandres, then transferred to Chaillot. Not ident. or disapp.

32. *Work at the Convent of the Filles du Calvaire au Marais*

Undated
cf. D.'s testament (see Biogr. above). The Convent of Benedictine nuns was situated at the crossing of rue St.-Louis and Vieille-du-Temple. Demolished at the end of the 18th c. Not ident. or disapp.

DUMONT

16. *Work at the Hôtel d'Evreux*

Read: the 'Comte d'Evreux', not 'Duc d'Evreux'.

FLAMEN

Add to Biography:
Invent. a.d. of Louise Blart, 4 Feb. 1717; Partage de ses biens, 20 April 1717; Partage des biens of A. Flamen, 20 July 1717; extrait mortuaire of A. Flamen deposited 21 July 1717 (Min. Centr. Arch. Nat., Et. XCVI, 246–8. Inform. Mlle. Y. Zéphirin). At the time of Louise Blart's death, Boucot, Trésorier des Bâtiments, still owed Flamen 7010 L.

Between
12 & 13. Polyhymnia*

1681–2 Statue Tonnerre stone H: Over 200
At the attic storey of the Aile du Midi, next to Erato (no. 12). Th. Hedin, ('B. & G. Marsy', Dissert., 1977, Chicago) assumes that this statue, although comm. from G. Marsy, was in fact exec. by Flamen. The drawing* of Polyhymnia in the Coll. de Cotte (Bibl. Nat. Est., Fb 26) carries the name of Marsy. But the *Comptes* do not mention any payment to Marsy (died in 1681) for this work or for work at the Aile du Midi, while Flamen, between the 8 Feb. & 27 Sept. 1682, rec. 800 L. 'for his work', then, on 13 Feb. 1683, an add. payment of 1690 L. for a total of 2490 L. "for sculptural work on the Grande Aile" (*Comptes*. II, 136–7, 301). This large sum implies that he had also carved other statues for the Grande Aile, each of which was valued at ca. 500 L.

VERSAILLES, PALACE



Flamen *Betw. 12 & 13*



Flamen 20

Between
16 & 17. *Work at the Parterre de Latone*

1683
See P. Legros I, no. 41.

17. *Tomb of Duc Anne de Noailles*

ca. 1680/81–1683
cf. Th. Hedin, 'G. & B. Marsy', Dissertation, Chicago University, 1977. F. worked together with G. Marsy on the models from the end of 1680 or the beginning of 1681. This collab. is confirmed by the mention of a Projet de Société (partnership) betw. Marsy and F. in Marsy's Invent. a.d. (art. 19 of the Invent. des titres). There are two drawings in the Coll. Gaignières, Bibl. Nat. Est., no. 4770 (illustr. Vol. I, p. 281) and no. 4490, the latter with an inscription that the tomb was made after Le Brun's design. Acc. to the appraisement by Girardon and Desjardins on 15 July 1682, the large plaster model had been submitted to Le Brun for approval. Did Marsy rough-hew the main group before his death? The description of the marble blocks left intact in his studio (cf. G. Marsy's Invent. a.d., 10 Dec. 1681) makes this seem unlikely. But the appraisement of 15 July 1682 shows that by that date half the main group, part of the architecture and the ornaments of the monument had already been carved, which makes it likely that this had been done by Flamen just after Marsy's death on 10 Dec. 1681. The contract specified that F. must complete the tomb by the end of June 1683.



Flamen *Betw. 12 & 13*

20. Work at the Colonnade, Versailles

See Cornu, *Appendix* vol. II, no. 17. Flamen's masks repr. a Satyr*, a Nymph* and a Bacchante*. This identification is made possible by a document from the Arch. Nat., Versement d'architecture, album LXIII, 45).

54. *Cupidon*

It is possible that this Cupidon is the one which appears in the Invent. a.d. of Louise Blart, 4 Feb. 1717, cf. *infra*. Perhaps it is identical with the 'Amour règnant sur terre et sur mers', a marble statue sold for 700 L. by Flamen to the Marquis de Senneville, listed in the deed of the Partage des biens of A. Flamen of 20 July 1717 (Min. Centr. Arch. Nat., Et. XCVI, 248).

58. Companion of Diana

Today in a niche in the Grande Galerie at Versailles, which formerly held the Diana of Ephesus. cf. S. Hoog, 'Les sculptures du Grand Appartement du Roi', *Revue du Louvre*, 1976, 3, p. 151.

61. Angel with Lance

The Invent. a.d. of Louise Blart (cf. *supra*) shows that 245 L. was still due to Flamen for his wax and plaster model of an Angel.

WORK FOUND IN FLAMEN'S STUDIO AFTER THE DEATH OF HIS WIFE

Apollo and Diana, 2 marble medallions, valuation 30 L.
Shepherd and Shepherdess, 2 marble busts, valuation 200 L.
Cupidon, marble (H: 105), valuation 600 L. (see no. 54)
2 busts, marble, valuation 100 L.
Boreas and Orithya, marble group, valuation 30 L.
2 Rivers, terracotta, valuation 100 L.
Christ, wax bas-relief, valuation 20 L.
The studio also contained numerous plaster casts after antiques.

FONTELLE

Add to Biography:
In 1663–4, F. lived at San Spirito in Rome, together with other French artists; he was then about 33 years old. cf. J. Bousquet, 'Les débuts de l'Acad. de Fr. à Rome', *BSHAF*, 1953, p. 126–36.

13. Work in the Salle de Bal, Versailles

a. *Four mortars*
Illustr. no. 13a is incorrect. In fact, an 'Estat présent des figures . . . de Vers.' of 1715 (Bibl. de Vers., Ms. 35 P, no. 157). describes them as follows: "Four cassolettes of bronzed lead of 2 *pi.* 5 *po.* (78 cm.) high, supported by 3 consoles on which are heads decorated with bells, castanets and flutes by Fontel'. Visible in the picture* by Cotelle repr. the Salle de Bal (Palais du Grand Trianon, MV 732). Since disappeared.

14. *Two Vases*

Marble H: 150
Described in the 'Estat présent des figures . . . de Vers.' of 1715 (Bibl. Vers., Ms. 35 P, no. 141) at the Orangerie, Versailles: "Two vases of white marble of 4 *pi.* 7 *po.* high and a plinth of 17½ *pi.* square (55); each handle is made of two heads of "plaisans" (buffoons?) carrying a kind of intertwined cornucopias done by Sr. Fontel". They are not mentioned in any other inventory. Whereabouts unknown.

FRANÇOIS, L.

Between
20 & 21. *Capitals for the Chapel at Meudon*

1702–04 Stone

See Hardy no. 43.

Between
28 & 29. Work at the Hôtel Soubise, Paris

1707
See D. Lefebvre no. 8. In the contract of 23 June 1707, François undertook to carve 13 capitals for columns and the modillions between the same columns on the west side of the peristyle.
PARIS, HOTEL SOUBISE

FREMIN

Add to Biography:
Date of death, read 1744, not 1722.

13. *Decoration for the small Baldachins of the Bains d'Apollon in the park at Versailles*

Instead of: total payment 1802 L, read final payment of 1802 L. towards a total of 15,302 L.

14. Flora

a. Payment 2900 L., not 2200 L.

110. Female Statue with Musical Instrument

The instrument is a lute, not a mandoline.



Fontelle, Detail *13a*

APPENDIX 2

The Lepautre Family

(see also the Family Tree in the end papers)

So many of the Lepautre family in the 17th and 18th c. were artists and craftsmen that the majority of historians, both past and present, have often been mistaken about the identity and parentage of each individual member and particularly about the 'Sculpteur des Bâtiments du Roi', Pierre Lepautre.

Fontenai, 1776, II, p. 274 states that the sculptor Pierre (1659–1744) was the son of Jean; he adds: "Pierre was also a successful engraver; we have some etchings by him" and mentions the engravings of the Invalides and the Arc de Triomphe in the Place Dauphine. This is a mistake, because, as we shall see, there were two contemporaries called Pierre Lepautre, who were first cousins, one an engraver, the other the sculptor.

Mariette, *ABC*, III, p. 190 writes: "Pierre L. was the son of Antoine, the famous architect and the nephew of Jean, the engraver." In fact he was the nephew of Jean, the engraver and the nephew of Antoine, not his son. Thiéry, *Guide des Voyageurs,* 1787, I, p. 399, combines these two mistakes by insisting that Pierre the sculptor was also an engraver and was the son of Antoine, the architect. Millin, *Antiq. Nat.,* also makes him the son of the architect.

In the 19th c., Jal tried to put the family history right. He was the first to distinguish correctly between the architect Antoine and two of his brothers, both with the first name of Jean, one a joiner and later an engraver, the other a master-mason. But Jal believed that Jean, the joiner and mason, husband of Marguerite Gastelier, was the father of the sculptor Pierre and there he was mistaken. On the other hand he rightly acknowledged the existence of a second Pierre, architect and engraver in taille douce, but did not know where to place him in the family tree.

In the 20th c., E. Lami, in his *Dictionnaire,* 1906, p. 322, followed Jal by making the sculptor Pierre the son of Jean, the draftsman and engraver; referring to Herluison, he then gave Pierre as his first wife Marthe Tyrus, who in fact was the wife of his cousin Pierre, the engraver; as his second wife he correctly named Hélène Pain. This confusion probably came about because Lami thought the sculptor and the engraver Pierre were the same person. The mistake was continued by R.-A. Weigert in his *Jean I Berain,* 1937.

Fiske Kimball, *The Creation of Rococo,* 1943, p. 62 was the first to state correctly that Pierre the engraver was "the oldest son of Jean Le Pautre (1618–82); in 1678 he married Marthe Tyrus in St.-Christophe. He is often confused with his cousin, the sculptor Pierre (1660–1744)". Unfortunately, he does not quote the documents on which this is based. W. Berger, *Antoine Lepautre,* New York, 1969, while rightly distinguishing between the engraver and the sculptor, believes them to have been brothers, the sons of Jean, the ornamental engraver.

Finally, Mireille Rambaud was the first to prove: that the engraver Pierre was the son of the joiner and ornamental engraver Jean; that the sculptor Pierre was the son of the mason Jean and Nicole Godard and the brother of many Lepautres; and that one of them, Marie, became the wife of Pierre Legros I.

FIRST GENERATION. Jal, p. 773, says that "in the beginning of the 17th c. there lived in the quarter St.-Martin three master-joiners by the name of Le Paultre: Noël, Adrien and Jean. Neither Noël nor his issue are of any interest for the history of the Le Pautre family and I leave them" (in order to turn to Adrien).

The existence of these joiners has been confirmed by J.-M. Thievaud (in his thesis about Antoine Le Pautre, Ecole des Chartres, 1971, which he has kindly put at our disposal). He quotes several notaries' acts which, however, we cannot always interpret in the same way as he.

At the end of the 16th c. and the beginning of the 17th we find among other people of the same name, six Lepaultre, also spelt Paultre, Postre, Le Potre, etc.; their first names are Pierre, Jean (twice), Anthoine (twice) and Denis. We can prove that these 6 Lepaultre were brothers.

Denis and Jean: in the marriage contract of Jeanne De La Barre (widow of Denis Lepautre, joiner, rue des Ménestriers, Paris) her brother-in-law Jean, joiner, rue St.-Martin, signed as a witness (Contract dd. 1587, registered in the Châtelet de Paris, Arch, Nat., Y 129 fol. 290).

The same Jean had a brother, Anthoine, master-joiner in Paris: at the marriage of Noël Le Paultre, a son of Denis Lepaultre and Jeanne de la Barre, his witnesses were his paternal uncles Jean and Anthoine, joiners (Contract dd. 4 February 1607, Min. Centr. Arch. Nat., Et. XVI, 25).

Furthermore, we discover two more brothers of Denis, Jean and Anthoine, the joiners: Pierre, locksmith and Jean, farrier. Attending at the marriage of Pierre's daughter Louise were her paternal uncles Denis, Jean and Anthoine, joiners in Paris, and Jean, farrier (Contract dd. 9 May 1619, Et. X, 38; inform. M.-A. Fleury). The sixth brother was Anthoine, locksmith in Mouffi near Compiègne. At the marriage of his son, one of the witnesses was Charles, first cousin of the bridegroom and son of Jean the farrier (Contract dd. 21 March 1619, Et. VI, 422).

We do not know the dates of birth and death of the six brothers. They all seem to have married between 1580–90 and died ca. 1620 with the exception of Denis, who died prematurely before 1587. Acc. to M.-A. Fleury, the family seems to have come from Picardy, seeing that three of them lived and followed their professions there.

A brief survey of the careers, origins and family connections of the six brothers shows:

(1) Pierre Le Paultre: master-joiner in Ménelay, near Montdidier, in Picardie; married Madeleine Carpentier; two daughters, Suzanne, who married Hugues Huisselin, master-joiner in Paris, rue d'Arnetal; on 18 Nov. 1618 their son Hugues was apprenticed to his uncle Jean Lepautre, master-joiner, rue des Gravilliers (Et. XII, 20; inform, M.-A. Fleury). The second daughter, Louise, married in Paris a master wood-turner, Pasquier Connart. Pierre Le Paultre died before 1619.

(2) Anthoine Paultre or Lepaultre, master-locksmith, near Compiègne, the first of a whole line of locksmiths. Married Presgne Moreau; still alive in 1619. Two locksmith sons: Anthoine and Vincent, who both lived in Paris, rue des Poulies, par. St.-Germain l'Auxerrois, but worked in the Faubourg St.-Germain des Prés. Anthoine the younger married 21 May 1619 (Et. VI, 422); his son Florent was apprenticed to a locksmith on 25 April 1635 (Et. XVI, 70). Vincent's daughter married on 7 January 1640 a master-saddler and coach-builder, Anthoine Loysel (Et. VI, 460).

At the end of the 17th c. we still find a Pierre Lepaultre, master-locksmith in Paris, whose relationship with our Lepautres, however, we have not been able to establish. Husband of Anne Vauquelin, he had a son François (1670–1742) who was a hernial surgeon related to the Pesne family, which included a number of painters, and a grandson, Jean-François, engraver (married 9 February 1698, Et. X, 244; Fichier Laborde, Bibl. Nat., 42357–8, 42362, 42367–8; Arch. Seine, DC^{6}233, fol. 150 v°).

(3) Jean Le Paultre, master-farrier in St.-Just, near Montdidier. Married the sister-in-law of his brother Pierre, Marthe Carpentier, from a family of brocade-makers; had at least two children, Charles Postre or Paultre, master-farrier, rue de Seyne, St.-Germain des Prés, who married the daughter of a master-farrier in the stables of the Queen (27 June 1616, Et VI, 418); and Françoise, who married twice, each time a master-farrier (23 May 1619, Et. VI, 422); the son of Françoise was apprenticed to Pierre Paultre, master ribbon-weaver, faubourg St.-Jacques (12 Jan. 1634, Et. VI, 448). Related to the farrier Charles Postre, we find a Hugues Lepaultre, master-joiner in St.-Germain des Prés, who also had a joiner son; he was no longer alive in 1647. When on 3 Mar. 1622 Hugues L. signed a contract with the Augustins of St.-Germain des Prés for the vault of their convent,

Charles Paultre, the master-farrier, still living at St.-Germain des Prés, rue de Seyne, acted as guarantor (Et. VI, 433).

(4) Anthoine Lepautre, master-joiner, husband of Geneviève Leroys, lived in 1599 in Paris, rue du Jour and was still alive in 1619. One daughter, Geneviève, born 1599 (Fich. Laborde, 42.361). Was it he himself or a son who in 1654, together with Jean Berthe, did the carpentry work for the church-warden's pew in St.-Paul (cf. Legendre no. 7)? Anthoine Paultre lived at that time in the rue des Jardins-St.-Paul, so did the above-mentioned joiner Hugues Lepaultre (contract 22 June 1654, Et. XII, 106).

(5) Denis Lepaultre, master-joiner; bought two building plots in the rue des Ménestriers (15 Feb. 1578, Et. XXI, 201); on one of them the family house of his descendants was to be erected. Married Jeanne De La Barre, also from a joiner's family; three children: Jeanne, b. 1578; Noël, b. 1580; Jean, b. 1586 (Arch. Nat., Y 129, fol. 290). Denis died about 1586, his wife re-married twice.

(a) Noël was master-joiner, rue des Ménestriers. He signed always with a tree next to his name and is the one mentioned by Jal. By marrying Madeleine Warnier (4 Feb. 1607, Et. XVI, 25), he entered a family of master-joiners. His invent. a.d. of 27 March 1634 (Et. XXI, 201) shows that he left 8 children, all minors, among them Jean, Madeleine and Léonard. Madeleine married into the Adancourts family and had among her descendants a protestant branch, settled in Geneva. Léonard became a painter in the rue des Ménestriers. Jean, b. 1615, was the father of another Jean Lepautre, sculptor, who made a rich marriage to Marie-Louise Pasquier and lived until 1735; their son became advocate to Parliament (cf. Rambaud, II, p. 470–5). Noël's children and grandchildren show the social advance of this branch of the family

(b) Jean Lepaultre (1586–1631), master-joiner, lived successively in the family house, rue des Ménestriers, then in the rue du Jour, par. St.-Paul (where his uncle Antoine, the joiner, stayed); finally, in 1631, outside the Porte St.-Honoré as a wood merchant. He married twice (7 Dec. 1612, Et. XII, 15; 18 July 1613, Et. LXVII, 12). His daughter Marie married Adam Philippon, architectural and ornamental engraver; Madeleine married the wood-merchant, Louis Chamblain (Arch. Nat., Z^{1J}321, 22 June 1673).

(6) Jehan Le Paultre, master-joiner, rue des Gravilliers. This is probably one of the older children, because on the death of Denis in ca. 1586, he became the deputy guardian of three minor children. He witnessed the re-marriage of Jeanne De La Barre, Denis's widow (Arch. Nat., Y 129, fol. 290). In 1587 and 1601 he lived rue St.-Martin, then in 1603 rue Maubué and in 1612 and 1621 rue des Gravilliers. Acc. to Jal. he married Claude Leroys (his brother Antoine, the joiner, had married a Geneviève Leroys).

SECOND GENERATION

Adrien Lepautre, the grandfather of Pierre, sculptor at the Bâtiments du Roi, is difficult to place in this family tree. Very likely he was the son of Jehan Le Paultre and of Claude Leroys (and not his brother, as Jal says).

First of all, this is a question of different generations: he married twice, ca. 1613 and ca. 1656 and did not assist, like the six Lepautres of the older generation, at the various marriages; secondly, as to his domicile, he lived as a joiner in the rue des Gravilliers in 1614; later he moved to the rue du Vertbois; finally, he was present at the second marriage of one François Langlois, who was his half-brother (29 July 1623, Et XXXIV, 31). One has therefore to assume that Claude Leroy's first marriage was to a Langlois, with whom she had this son, François; and her second to Jean Lepautre, master-joiner, rue des Gravilliers, with whom she had the son Adrien, who was therefore a half-brother of François Langlois. Adrien Lepautre's work as a joiner included work in the Hôtel de Rohan-Guéménée, the Hôtel du Cloître St.-Merry, the Hôtel de Roannez; also for Antoine Gouffier, Mlle. de Guébriant and Claude de Lorraine, duc d'Elbeuf (cf. Thesis of Mr. Thievaud). Adrien married Jeanne Fessart, whose family also lived rue des Gravilliers; they had 9 children (some of them known to Jal and mentioned in Fich. Laborde, Bibl. Nat. 42348–51, 42480).

THIRD GENERATION: Adrien's children.
Adrien, b. 1614, god-child of Claude Leroy.
Jean, b. 1618, joiner, then famous engraver (later called Jehan I).
Antoine, b. 1621, god-child of Marguerite Tuby, connected with a joiner's family Tuby; also lived in rue des Gravilliers. This is the famous architect.
Jean, b. 1622, master-mason, the father of our sculptor Pierre; expert in masonry work, much in demand. The numerous appraisements which he submitted between 1645–60 are preserved in Arch. Nat., series Z^{1J} (later called Jehan II).
Marguerite, b. 1626
François, master-mason.
Sébastien, master-joiner; often worked with his brother Anthoine, the architect.
Germain, b. 1634
Louise
Of these 9 children 3 are of importance
(1) Jehan, called l'aîné or Jehan I (1618–3 Feb. 1682). Like his father, he began as a joiner, apprenticed to his second cousin Adam Philippon, master-joiner and engraver (Marcel & Vial, p. 306). Jehan I became one of the best engravers of the 17th c. On 27 Jan. 1647, living in rue du Verbois, he married Marguerite Gastellier, daughter of a master-joiner and of Marguerite Fessart, a relative of his mother (Et. IX, 404; cf. Herluison). They had at least 7 children (Fich. Laborde 42357, 42686; Bibl. Nat., Ms. fr. n.a. 3619; 5489–92), of whom two, like their father, became engravers; Pierre (1652–1716) gained wide reputation; in 1675 he was, for unknown reasons, banished from the Kingdom for life and his possessions were confiscated, but he managed to get his punishment commuted and served for 16 years in the Régiment des Gardes (Arch. Nat., 0119); Hardouin-Mansart created for him a position as Dessinateur et Graveur des Bâtiments du Roi, which he held until his death. In 1678 he had married Marthe Tyrus (Herluison, p. 241), but had no children; when he died on 16 Nov. 1716, his only heirs, apart from his widow, were two unmarried sisters, Marguerite and Catherine; no inventory was made (Certif, and consent of the heirs, 20 Nov. 1716. Et. XXVI, 301). Best known among his engravings are his bird's-eye views of the Invalides (1680) and some views of Versailles (1714–15). Pierre's brother, Marie-Jacques or Jacques, was a painter and engraver; he died in 1684 (Jal, p. 775). The work of the two brothers has been studied by R.-A. Weigert in *Jean I Berain,* Paris, 1937 (who, however, confuses Pierre, the engraver and Pierre, the sculptor).
(2) Antoine Le Pautre, the architect (1621–79), has been the subject of two recent studies by Robert W. Berger and J.-M. Thievaud (See p. 437 and 438). In 1648 Antoine married Renée de Poix; they had 8 children; Claude, the second, became Ingénieur contrôleur des bâtiments du duc d'Orléans (Mr. Thievaud wrongly describes Jean Lepautre, the sculptor, as the son of Antoine).
(3) Jehan the younger, or Jehan II (1622–74 5) master-mason; lived at the house of his father Adrien, rue du Vertbois. On 5 July 1648, he married Nicole Godart, daughter of a sworn mouleur de bois, niece of a joiner, with several engravers in her family; witnesses at his marriage were, in addition to his brothers, members of the families Gastelier and Fessart (Et. XXXIV, 102; Fich. Laborde 42356). Jehan acquired numerous houses in Paris which were divided among his 9 children (11 Dec. 1707, Et. VII, 181). Invents. a.d. of Jehan II, 27 Nov. 1676 and of Nicole Goddart, 3 Feb. 1679, Et. CX, 204, 206.
FOURTH GENERATION: Jehan II's children
Jean François; master-mason, architect and contractor at the Bâtiments du Roi. Invent. a.d. 6 Aug. 1703 (Et. LXXXV, 295).
Marie; married in 1669 the sculptor Pierre Legros I, widower of Jeanne Marsy.
Nicole; married Louis Broussin, wigmaker to the King (Rambaud, II, 478–80).
Pierre, the sculptor; lived until 1744.
Balthazard, engineer in the King's army, architect and concierge at the Château of the Marquis

d'Aligre at Millaud; died in 1732 at the Parisian house of the Marquis d'Aligre, leaving a daughter (a nun) and a son Pierre-Balthazard (Arch. Nat., $Y53^{A}$).
François, soldier
Madeleine; married Guillaume de l'Hoste, "maître-fayencier"
Pierre-Jean, professed religious with the Recollets.
Marie, born 1674; remained unmarried.
We now return to Pierre the older, our sculptor: acc. to Jal, he was born on 6 Sept. 1660 and his godfather was Pierre Hutinot. But can one believe Jal, who wrongly thought that Pierre's parents were Jehan, the engraver, and Marguerite Gastelier? Acc. to Thiéry, *Guide,* 1787 and Fontenai, 1776, he was born on 4 March 1659. Mariette knows that, acc. to tradition, Pierre was born ca. 1659; but the inscription on a work done in Rome, "Faun and Kid" (no. 2), states: "Le Pautre fecit anno 1685 aetat. 19", which would mean that he was born in 1666, although this is the least likely. While uncertain about Pierre's date of birth, we do know that he died on 22 Jan. 1744 (affixing of seals, publ. by Guiffrey, *NAAF,* 1884, p. 66) and we are fairly well informed about his life and career. He married Marie-Hélène Pain; they had two daughters, Louise-Catherine, born 1719 and Angélique, born 1722. Angélique first married Claude Francin, a well-known sculptor, whose parents were François-Alexis Francin, sculpteur des Bâtiments du Roi and Eléonore Coustou, sister of Nicolas and Guillaume; their son Guillaume Francin also became a sculptor. Angélique's second marriage was to the sculptor Pierre Flamen, probably related to Anselme, but we do not know how (Arch. Seine, 5-AZ 3138).

Thus, the history of the family Lepautre is almost complete. Still missing is mainly the document proving that Adrien was indeed the son of Jehan, and the exact date of birth of Pierre, the sculptor.

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Bibl. Nat. Est.	Paris, Bibliothèque Nationale, Cabinet des Estampes.
Bibl. Nat. Ms.	Paris, Bibliothèque Nationale, Cabinet des Manuscrits.
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B.M.	*Bulletin Monumental.*
B. Mus. Fr.	*Bulletin des Musées de France.*
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BSHAF	*Bulletin de la Société de l'Histoire de l'Art Français.*
Burl. Mag.	*The Burlington Magazine of Art.*
Le Cicerone de Vers.	*Le Cicerone de Versailles ou l'indicateur des curiosités et établissements de cette ville*, Versailles, 1804 and 1810.
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Congrès	*Congrès Archéologique.*
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Expilly, *Dict.*	Abbé J.-J. Expilly, *Dictionnaire historique et politique des Gaules et de la France*, Paris, 1762–1770, 6 vols.
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ALBERTINA, Vienna: Girardon 47
ALINARI, Florence: P. II Legros 4a, 10a, 23a, 24, 29, 36b, 37, 38
ALINARI-ANDERSON, Rome: P. II Legros 6, 17
ARCHIVES DE PAVLOVSK, USSR: P. II Legros 40
ARCHIVES NATIONALES, Paris: Girardon biog. (letter), 113; Hardy 40, 47b, 49a, 74; Houzeau 13; Hulot 5, 7; Hurtrelle 26; Jouvenet 13, 33, 61; Le Conte 14; Legrand 10d (drawing); Le Hongre 30b[11] (drawing), 66 (drawing), 69b; Le Lorrain 21; Lespingola 20a
ARCHIVES PHOTOGRAPHIQUES, Paris, SPADEM: Defer (*appendix*) between 4 & 5 b[2]; Girardon 42c, 57c, 58c, 74, 90d; Gobert 2[2]; Hardy 16; Hurtrelle 16; P. II Legros 4b; Le Lorrain 11, 52
ARCHIVIO FOTOGRAFICO MUSEI VATICANI, Rome: P. II Legros 15, 25
ART INSTITUTE OF CHICAGO, Chicago: J.-L. Lemoyne 46a[1]
AUSTIN, J., Oxford: Jacquet 3

BASSET, Lyon: Girardon 111
BAYERISCHE STAATSBIBLIOTHEK, Munich: Le Lorrain 37
BIBLIOTECA NACIONAL, Madrid: Girardon 73
BIBLIOTHEQUE MUNICIPALE, Amiens: Le Comte 1a
BIBLIOTHEQUE NATIONALE, Paris: Buirette (*appendix*) 5; Defer (*appendix*) between 4 & 5 (engr.); Garnier 7, 10; Girardon 13/14, 15a[1], 15b[1, 2], 32, 39[1, 2, 3] (engrs.), 43 (engr.), 54, 55, 56c, 72c[2], 98; Goy biog. (portrait); Hardy 36a; Hérard biog. (6 medals); Houzeau 9 (Boel's engr.), 43; Hurtrelle biog. (portrait), 18; Jouvenet 22, 72; La Perdrix 1; Le Conte biog. (portrait); Legendre 18a; P. I Legros 4b (engr.), 54; P. II Legros 4/7, 30, 35; Le Lorrain biog. (portrait), 40, 87; J.-B. Lemoyne 2, 4; Lepautre 39; Lerambert 7; Lespagnandelle 6a, c (engr.), 11a, 14, 28 (engr.); Lespingola biog. (drawing), 33
BIENAIME, D., Troyes: Girardon 101, 102
BULLOZ, Paris: GIRARDON 87d; J.-L. Lemoyne 3

CARNEGIE INSTITUTE, Pittsburgh: Girardon 114
CHATEAU DES ROHAN, Strasbourg: Le Lorrain 53
COURTAULD INSTITUTE OF ART, London: Girardon 65b[2]; P. II Legros 16, 21a
COUNTRY LIFE, London: D. Bertrand (*appendix*) 10

DELCROIX, Cambrai: J.-L. Lemoyne 37
DETROIT MUSEUM OF ART, Detroit: P. II Legros 10b (purchase Membership Fund)
DIRECTION DES SERVICES D'ARCHIVES DE L'HERAULT, Montpellier: Joly 13
D'ONOFRIO, C., Rome: P. II Legros 33

FOGG ART MUSEUM, Cambridge: Lepautre 9b[4], 31
FRICK COLLECTION, New York: J.-L. Lemoyne 38

GABINETTO FOTOGRAFICO, Rome: P. II Legros 7, 8, 10/14, 18, 20, 21b, 26, 28, 32
GIRAUDON, Paris: Girardon 10a, 29, 42c, 53, 72b[2], 86, 90c; Granier 16; Hardy 22a, b; Hérard 2a; Hurtrelle 36b; Hutinot 3; J.-B. Lemoyne 3, 4d; Lepautre 12; Lerambert 8b, 20a; Lespingola 14
GUILBERT, Saint-Brice: Flamen (*appendix*) between 12 & 13; Girardon 13, 14, 17a (Lepautre's engr.), 29 (engr.), 41 (engr.), 46 (engr.), 86 (engr.), 93, 110 (engr.); Granier 21, 24, 31, 36; Hardy 56; Houzeau 16, 41a-f (engrs.), 54; Hulot 6; Hurtrelle 9b, 30, 38; Jouvenet 71; Lapierre 3/5, 8, 26; Le Conte 26, 40, 41; D. Lefebvre 6, 7; Legrand 10c; P. I Legros 16b-e, 41, 64; Le Hongre 38a-e (engrs.), 12; Le Lorrain 38 (drawing); J.-L. Lemoyne 7, 20, 30 (drawing); Lepautre ii, 34; Lerambert 9/13, 16

HEIM GALLERY, London: Coyzevox (*appendix*) 99; Girardon 122[2]; Hardy 63; Le Conte 11; Legendre 15b; Lespingola 55[2,3]; Chauveau (*appendix*) 40
HONOLULU ACADEMY OF ART, Honolulu: Le Lorrain 16
HOUTHAKKER, L.-A., Amsterdam: Girardon 19b
HUMPHRYS GALLERY, London: Girardon 122[1]

JOHNSON, R.: D. Lefebvre 3

KUNSTAKADEMIETS, Copenhagen: Gobert 2

LA MOUREYRE, Paris: Defer (*appendix*) between 4 & 5 b[2]; Girardon 62; Legrand 20; Lespingola 15
LANDESKONSERVATOR RHEINLAND, Bonn: Hulot 12[2b, c]

METROPOLITAN MUSEUM, New York: Girardon 73; P. II Legros 19, 23c; Le Lorrain 8d
MUSEE DES ARTS DECORATIFS, Paris: Houzeau 1a
MUSEE DES BEAUX-ARTS, Dijon: Girardon biog. (portrait); Le Hongre 84[b]
MUSEE DES BEAUX-ARTS, Rennes: Girardin 4/7; Le Lorrain 8b
MUSEE CARNAVALET, Paris: Girardon 33; Lepautre biog. (portrait), 36
MUSEES NATIONAUX, Réunion des (Documentation Photographique), Paris: Coyzevox (*appendix*) 89; Garnier 4; Girardon biog. (drawing), 15a[2], 17a (Cotelle's & Martin's paintings), 37b (drawing), 19a, 37b (drawing), 47, 49, 65a (drawing), 65b[1], 116; Granier 2 (drawing); Houzeau 31, 45 (drawing), 48b (Cotelle's painting), 57; Hutinot 11 (drawing); Jouvenet 6 (drawing), 14; La Perdrix 1b, 4 (drawing); Le Conte 14 (drawing); A. Lefebvre 1 (painting); Légeret 13, 16; P. I Legros 16a, c (Cotelle's painting), 22 (drawing); P. II Legros 9c (drawing), 26 (drawing), 28 (drawings); Le Hongre biog. (portrait), 21, 38e, 68 (drawing); Le Lorrain 5, 49, 56; J.-L. Lemoyne biogr. (portrait), 5; Lepautre 37; Lerambert biog. (portrait); Lespagnandelle 26 (drawing), 30 (drawing); Lespingola 7a (drawing)
MUSEUM OF FINE ARTS, Boston: J.-L. Lemoyne 37 (terracotta bust)

NATIONAL GALLERY OF ART, Washington: P. I Legros 17b; Le Lorrain 10; J.-L. Lemoyne 30
NATIONALMUSEUM, Stockholm: Girardon 45 (drawing), 47 (drawings); Hurtrelle 17b, 32; Lapierre 29; D. Lefebvre 2; Legendre 18a; Le Hongre 8, 42b, 48 (drawing); Lespagnandelle 24b
NATIONAL TRUST (Stourhead): P. II Legros 21a

PAULMANN, Kunstbibliothek, Berlin: Goy 1 (drawing); P. I Legros 55 (drawing); P. II Legros 30, 31; Le Hongre 75/76 (drawings)
PRADO, Madrid: Girardon 73 (drawing); Le Hongre 84a

RENZETTI, Rome: P. II Legros 11/14, 17, 26 (putti), 27, 29 (detail), 36a
REVERENDA FABBRICA DI S. PIETRO IN VATICANO; P. II Legros 22

SEELIG L., Munich: Girardon 86
SKULPTUREN SAMMLUNG, Grünes Gewölbe, Dresden: Garnier 5; Girardon 17b; P. II Legros 42c; Le Hongre 68[1]; Le Lorrain 8c; Lespingola 55[1]
STAATLICHE SCHLÖSSER UND GÄRTEN, Berlin: Hulot 11
STAATLICHE SCHLÖSSER UND GÄRTEN, Munich: Gobert 3

THATCHER, Maidenhead: Cayot (*appendix*) 8

VICTORIA AND ALBERT MUSEUM, London: D. Lefebvre ii; Lepautre 9b[1]

WALLACE COLLECTION, London: Girardon 57b; Le Lorrain 17
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WALTERS ART GALLERY, Baltimore: Girardon 117
WATSON, Sir Francis, London: Desjardins (*appendix*) 45m
WILDENSTEIN FOUNDATION: P. II Legros 23b; J.-L. Lemoyne 31, 33, 46a[2], 46b; Lepautre 40
WITTMANN, Toledo: P. II Legros 41

ZASTROW, Berlin: Hulot 9

INDEX

(References are to page numbers; works of sculpture are indicated in italics)

Abbott: Bust, Le Lorrain, 357
Abduction of: —Coronis, Tuby, 42; *—Cybele*, Regnaudin, 42; *—Orithyia*, G. Marsy and Flamen, 42, 189, 242, 435; *—Pandora*, 334; *—Proserpina*, Girardon, 41–3★, 189, 242
Abraham: Bust, Le Lorrain, 357; *—'s Sacrifice*, Gaignard, 1★–3
Abundance: Girardon, 23–4; Hurtrelle and Mazeline, 156
Académie Royale, Paris: 1, 12, 17, 32, 104, 108, 122, 124, 150–2, 157, 162–3, 169–71, 194, 207–11, 233, 239, 245–6, 273–4, 300, 303, 331–2, 336, 357–62, 375, 391, 398, 403, 410, 430
Académie Royale de France, Rome: 85–6, 103, 150–2, 169–70, 193, 207, 209–10, 273–5, 331, 375–7, 410
Académie de St.-Luc, Paris: 3, 124, 144, 285, 331, 375, 377, 388, 398
Académie de St.-Luc, Rome: 150, 152, 273, 410
Academy: Legros I, 249–50★
Achelous: Mazière, 54
Acis: Hardy, 104★; Le Lorrain, 33, 357
Adam and Eve: Hulot, 144
Adonis: Collignon, 427; Lerambert, 392★
Aeneas and Anchises: Girardon, 70★; Lepautre, 375★, 377★–8
Aesop: Legros I, 251★, 272
Africa: Le Hongre, 318★; J.-L. Lemoyne, Lepautre, P. Magnier and Thierry, 366★; *Bust*, Le Lorrain, 353
Aguillenguy, François d': 396; *Tomb*, Lerambert, 396
Aiguillon, duchesse d': 39, 75–6
Air: Legrand, 245★, 321; Le Hongre, 245, 321★; Le Lorrain, 355
Albani, family: 285, 294; see also Clement XI Albani
Aldobrandini, Cardinale Cinzio: *Tomb*, Legros II, 290★
Alexander: Bust, 51; Girardon, 75★–6; *—taming Bucephalus*, Girardon, 53★–4
Algardi, Alessandro, sc: 167–8, 291
Allegory of: —the Carrying of the Cross, J.-L. Lemoyne, 364★–6; *—the Consummatum est*, Lepautre, 381★; *—the Crucifixion*, Lapierre, 202–3★; *— the Fine Arts*, Hulot, 148★; *—the Garden of Olives and the Questioning of Jesus by Annas*, Le Lorrain, 342–3★
Allegrain: Etienne, painter., 34; Christophe-Gabriel, sc., 99, 332
Allet, J.-Ch., engr: 286
Alphaeus: Hardy, 104–5★
Altimetry: Lespingola, 412★–13★
Altmann, sc: 150
Amalthea: Legros I, 248
Amazon: Buirette, 425
Amelot family: —de Chaillou, Denis: 330; —de Gournay, Charles: 330; —de Mauregard, Jacques: 330; *Tomb*, Le Hongre, 330
America: J.-L. Lemoyne, Lepautre, P. Magnier and Thierry, 366★; Regnaudin, 319; *Bust*, Le Lorrain, 353
Amiens, Church of St.-Germain l'Ecossais: 209–10
Amiral, ship: 29
Amphion: Le Hongre, 306
Amphitrite: M. Anguier, 4; Houzeau and Raon, 105, 142; J.-L. Lemoyne 372
Anatomical Study: Hurtrelle, 151
Ancient Sacrifice: Le Conte, 222
Ancy-le-Franc, Chât: 67
Andiron: Girardon, 82★
André, Antoine, sc: 12, 102, 142, 145, 157, 170, 221, 223, 241, 243, 409
Andromeda: 71; Le Lorrain, 333★–4★; J.-B. Lemoyne, 358★; Lerambert, 392★
Angel: Girardon, 32; Granier, 97–8; Jouvenet and Mazeline, 178★–9★; Lespagnandelle, 406; *—adoring*, G. Coustou, 428; Girardon, 62, 64★–5★; Jouvenet and Mazeline, 181★; Lapierre, 199★; Le Hongre, 325–6★; J.-L. Lemoyne, 362–3★; Lepautre, 382★–4★; *—carrying the Escutcheon of France*, Granier, 97; *—carrying the Helmet and the Sword*, Legros I, 269; *—carrying the Oriflamme*, Legros I, 269; *—carrying the Sacred Ampoule*, Bourderelle, 424; *— carrying the Sponge*, Hurtrelle, 161★; *—holding the Brazen Serpent*, Granier, Lespingola and S. Slodtz, 98, 416; *—holding a Candelabra and a Paschal Candle*, Granier, 98; *—holding a Church*, Legros I, 269; *—holding a Crown*, Jouvenet and Mazeline. 186★; Lespingola, 415–6★; *—holding a Girandole*, Lepautre, 380★–1; *—holding a Lance*, Flamen, 435; *—holding Liturgical Implements*, Bourderelle, 424; Lapierre, 198★; A. Lefebvre, 223; *—holding the Seven-branched Candlestick*, Lapierre and D. Martin, 198; *—holding the Tables of the Law*, Hurtrelle, 158; *—holding Trophies*, Legros I, 268★; *—presenting Noah's Ark*, Le Conte and N. Coustou, 222; *—supporting a Taberbacle*, Lespingola, 419; *—and putti*, Legros II, 284★
Anglers: Mazeline, 255–6
Anne of Austria, the Queen Mother: 228–30, 235, 302–3, 402–3
Angoulême, Louis-Emmanuel de Valois, duc d': *Tomb*, Buirette, 424–5★
Anguier: François, sc., 14; Michel, sc., 4, 14, 33, 35, 126, 128, 224–5, 229, 403
Annunciation: Lespagnandelle, 399★
Anqueil: Lespagnandelle, 400★
Antamoro, Tommaso: 290
Antinous: Lacroix, 193; Legros I, 262–3★
Antoine: J., engr., 326; Jacques-Denis, arch., 306
Antwerp, Guild of St.-Luc: 207, 222
Apollo: 71, 73, 300; Flamen, 435; Garnier, 7–8★; Gérard, 10; Girardon, 80★; D. Lefebvre, 224–5★; Le Lorrain, 340, 353, 357; Lerambert, 392★; *Bust*, Granier, 99; *—pursuing Daphne*, Le Lorrain, 346; *—served by the Nymphs*, Girardon and Regnaudin, 25★–8★; *—and Pan judged by Midas*: Le Lorrain, 346
Apostles: Collignon, 427
Aquitaine, Guillaume d': 278, 280
Arcis, Marc, sc: 54, 107, 213, 215–6, 259, 422
Arères de La Tour, Father d': 428
Arethusa: Hardy, 104–5★; Prou, 114
Ariadne: Anguier, 4; Lapierre, 199; Lerambert, 392★; see also *Bacchus* and *Cleopatra*
Arion: Raon, 265
Aristaeus and Proteus: S. Slodtz, 54
Aristocracy: Lespagnandelle, 407★–8★
Arithmetic: Hulot, 146–7★
Ark of the Covenant: Lapierre, 202–4★
Armand, Louis, sc: 114, 199, 242, 363, 419
Arnauld, Antoine: *Bust*, Girardon, 69–70★
Arnauld de Pomponne, Charles-Henri: 69
Art: Le Conte, 213★
Artemisia: A. Lefebvre and Desjardins, 222–3
Arts rendering homage to Clement XI: Legros II, 285★
Asia: J.-L. Lemoyne, Lepautre, P. Magnier and Thierry, 366★; *Bust*, Le Lorrain, 353
Assumption: Legendre, 232; Lespagnandelle, 399
Atalanta: D. Lefebvre, 225; Lepautre, 378–9★, 388
Atlas: Girardon, 17, 81★
Attributes: —of Flora, Lespingola, 412–3; *—of Pleasure*, Laviron, 209
Aubery, Jean, Marquis du Vastan: *Tomb*, Lepautre, 384–5★
Aubray, Antoine d', comte d'Offemont: *Tomb*, Desjardins, 431
Aubry, François, founder: 93, 264, 326
Aubry, René, seigneur de Barnonville: 206; *Tomb*, Lapierre, 206★
Audran: Benoît, engr., 278; Claude, engr., 50, 353; Jean, engr., 7
August: Le Hongre, 315★
Augustus the Strong, King of Poland, Elector of Saxony: 4, 27, 144, 299, 419
Aumont, Antoine, maréchal d': 125, 247; *Bust*, Legros I, 122, 247, 391
Aumont, Louis-Marie, duc d': 70
Aurora: P. Magnier, 14, 54★, 265
Authority: Le Hongre, 318★
Autumn: Jouvenet and Mazeline, 182★; Legros I, 271–2★; Raon, 54; *Bust*, Le Lorrain, 353; see also *Bacchus*
Auxerre, Museum: 67, 416
Aveline, Antoine, engr: 35, 67, 110

Babel, engr: 327
Bacchanale: Hurtrelle, 151★
Bacchant: Mask, Flamen, 435★
Bacchante: Laviron, 207★–8; Le Lorrain, 334★–5★, 347; *Bust*, Le Lorrain, 348, 357; Lerambert, 397; *Mask*, Coyzevox, 429★; Drouilly, 427★; *—and Satyr*, Hurtrelle, 152
Bacchus: 50, 53, 71; G. Coustou, 428; Garnier, 3–4★; Granier, 4, 91★; Hurtrelle, 152★–3, 161★; Lapierre, 199; Le Hongre, 328; Le Lorrain, 345★, 428; Lerambert, 392★; *Bust*, Girardin, 13★; Le Lorrain, 355; *Mask*, Hardy, Lepautre, Poirier, Poultier, 116★; *—and Ariadne*, Laviron, 208; Legros II, 299; *—and a Cupid drinker*, Le Lorrain, 343–4★; see also *Autumn*
Bacquoy, engr: 44
Bailly, mason: 190
Bain des Nymphes: 30–1★, 237★, 247–9★, 308★–9
Balestra P., sc: 276
Ballin, Claude, goldsmith: 74, 162, 194, 233, 357
Baltimore, Walters Art Gallery: 62, 78–9★, 321
Banc d'oeuvre: see *Churchwarden's pew*
Banishment from the Earthly Paradise: Laviron, 208
Baptism of Christ: D. Lefebvre, 226★–7
Barois, François, sc: 54, 97–8, 107, 110, 158, 171, 187, 191, 221, 266, 270, 422
Baskets of fruit and flowers: Lespingola, 415
Battle of Porus: Girardon, 83
Baudesson, Claude, cabinet-maker and sc: 14–5
Beauvais, Hôtel de Ville: 60
Belan, Marin, sc: 242–4, 426
Belle, N., painter: 389
Bellier, Catherine: 229
Bellona: Girardon, 81★
Benoist, Guillaume, sc: 346
Benoist, Jean-Joseph: 346; *Tomb*, Le Lorrain, 77, 346–7
Berain, Jean I, ornamenter: 323, 326, 329
Berbier du Metz, Claude: *Tomb*, Girardon, 60★–1
Bercher, sc: 102
Berenice: Lespingola, 410–1★
Bergeron, building contractor: 125–7
Berja, or Bergea, sc: 200
Berlin: 144, 148; Akad. der Schönen Künste, 148; Bode Museum, 146; Charlottenburg, Schloss, 148★; King's Palace, 148; Staatl. Museen, Münzkabinett, 122; Zeughaus, 146–7★
Bernard, Philibert, sc: 129, 164, 235–6
Bernini, Gianlorenzo, sc: 57, 298, 300, 303–4, 333
Bertin, Claude, sc: 266, 422–3
Bertrand: David, sc., 423; Philippe, sc., 339–41, 379–80, 423
Béthune, Marguerite de: 216
Betrayal of Jesus by Judas: Jacquet, 167–8★
Bianchi, Pietro, sc: 273
Biet, engr: 56
Bignon, Jérôme: *Bust*, Girardon, 74★–5
Billygoat carrying a monkey: Legros I and Massou, 251★–2
Birth of Venus: Drouilly, Le Conte and Légeret, 219★
Bizzaccheri, Carlo, arch: 290
Blanchard: Etienne and Jacques, sc., 129, 139–41, 305, 424; Jean, painter, 124, 300, 328, 404; family, 357
Blasset, Nicolas, sc: 210
Blois, Cathedral of St.-Louis: 390★
Blondel: François, arch., 168, 316, 358–9; Jacques-François, arch., 387
Bloodhound bringing down a Stag: Houzeau, 143★
Bodt, Jean de, arch: 144, 149
Boel, engr: 128
Boileau-Despréaux, Nicolas: 331; *Bust*, Girardon, 76★
Bois-Guérin, Charles du: 220
Boissard, sc: 168
Boisse, metal-worker: 314
Bolbec: 121
Bombarda, Jean-Paul: 271
Boneste, Robert: *Tomb*, Jacquet, 167
Bonnard, engr: 323
Bonneau de Rubelles, Marie: 433
Bonneau de Tracy: *Tomb*, Girardon, 50★
Bonne-Chamarande, Chât: 391
Bonnet L., marble-mason: 336
Bontemps, J.: 376
Bonvallet, founder: 93, 264
Bor, Nicolas, sc: 422
Bordeaux: 361; Académie Royale, 360–1; Musée d'Aquitaine, 361★; Musée des Arts Décoratifs, 361, 374; Place Royale, 373
Boreas abducting Orithyia: see *Abduction of Orithyia*
Borromini, arch: 167–8, 288
Bosc, Marc-Antoine: 301
Bosio, sc: 159
Bossuet, J.-B.: 77
Bouchet, Chât: 300
Boufflers: 55–6; Chât., 58, 60; maréchal de, 58, 60; *Tomb*, Garnier, 6★
Bouillon: Anne-Marie Mancini, duchesse de: 207; Eléonore-Marguerite de Berghz, duchesse de: 278–80; *Tomb*, Legros II, 279★; Emmanuel-Théodose, abbé de Cluny, Cardinal de: 278–80, 421; Frédéric-Maurice de La Tour d'Auvergne, duc de: 278–80; *Tomb*, Legros II, 279★; Godefroy de: 278, 280; family: *Tomb*, Lapierre, 207
Boullongne, Louis de, the younger, painter: 220; *Bust*, J.-L. Lemoyne, 372★
Boulle, Charles-André, ebenist: 110
Bourbon, duchesse de: 428
Bourderelle, David, sc: 198, 424
Bourdict, or Bourdy: Pierre, sc., 27, 99, 144, 363, 424–5; Claude and Laurent, joiners, 424
Bourgeois, Brother, ingenieur: 345
Bourgfontaine, chapel: 354
Bourgogne: duc de, 49, 52; duchesse de, 190
Bousseau, Jacques, sc: 377, 384
Bouys, A., painter: 300
Boy: Bust, Le Lorrain, 356
Bretagne, duc de: 72
Bricart, Jean, carpenter: 300, 305, 308
Briquet, Noël, sc: 239–40, 242, 244
Brissac, Louis de Cossé, duc de: *Tomb*, Le Hongre, 301★–2
Brontes: Hérard, 123
Bruant, Libéral, arch: 164
Bruxelles: Bibliothèque Royale, 121
Buirette, Jacques, sc: 93–5, 106, 224, 256, 267, 320, 326, 411–2, 424–5
Bureau du Roi: Le Hongre, 323
Buyster, Philippe de, sc: 123, 133, 176, 194–5, 235, 238, 257, 312, 393

Cacquelart, Jacques, joiner: 403
Cadaine, Guillaume, sc: 220
Caffieri: Jean-Jacques, sc., 378; Philippe, sc., 105, 134, 176, 238–40, 309, 398, 403–7, 428
Caffin, Denis, founder: 56
Calliope: Legros I, 259★
Cambrai: Cathedral, 371; Musée, 371★
Cambridge, Mass., U.S.A., Fogg Art Museum: 377★–8★, 384★
Camel, Robert, painter: 300
Camot, painter: 239
Campi, Paolo, sc: 273, 285, 287, 295, 298
Candelabra: Girardon, 82★
Canova, Antonio, sc: 277
Captives: Girardon, 16★, 20★–1
Carasena, sc: 297
Carlier, Martin, sc: 105, 170, 209, 260, 417, 425
Caron, B., stuccoer: 23
Carrel: Etienne, joiner, 314, 406; Pierre, joiner, 230
Carrying of the Cross: see *Allegory of—*
Cartaud: Jean-Sylvain, 386; Sylvain, arch., 295–6
Casanata, Cardinal Girolamo: 284; *Statue*, Legros II, 289★–90★; *Tomb*, Legros II, 283★–4
Cassolettes: Fontelle, 436★
Castellan, Louis and Olivier: 44; *Tomb*, Girardon, 44★
Castiglione, G., painter: 235
Catinat, maréchal Michel de: *Tomb*, Hurtrelle, 160★
Cayot, or Caillot, Claude-Augustin, sc: 205, 368, 384, 425–6
Celerity: G. Marsy, 246
Centaur: Le Hongre, 323; *—abducting a woman*, 192
Cephalus and Procris: Legros I, 266★; J.-L. Lemoyne, 363
Ceres: Jouvenet, 192★; D. Lefebvre, 224; Le Lorrain, 334; Poultier, 54; *Head*, Le Lorrain, 355; *—and a cupid reaper*, Le Lorrain, 343–4★
Châalis, Musée Jacquemart-André: 77
Chabry, Marc, sc: 341
Chamarande: see Bonne-Chamarande
Chambord, Chât: 9
Champrond, family: *Tomb*, Desjardins, 431

Chantilly: 160, 429; Chât., 104★–6, 108–9★, 340; Laiterie, 109★; Ménagerie, 109★; Parish church, 108; Park, 244★–5★, 321
Chantelou, Paul Fréart de: 303
Chapu, sc: 45, 411
Charioteer: see *Cocher de Cirque*
Charity: 351; Granier, 92–3★; Jouvenet and Mazeline, 185–6★; Lapierre, 198; Le Hongre, 329★–30; Le Lorrain, 341★, 346; Lespagnandelle, 406; *–and Religion*, Le Lorrain, 341★
Charlemagne: Legros II and Campi, 295★; Lespagnandelle, 408
Charmeton, ornamenter: 176, 242
Charpentier, René, sc. and engr: 14, 34, 72, 102, 426
Chartres: Church of the Capucines, 167; Cathedral, 245, 260★
Chasselat, Ch., painter: 23–4
Chastelain, Charles, painter: 116
Chastity: 50; *—and Modesty*, Lepautre, 380★
Chastillon, Louis de, engr: 261
Chaufourier, Jean, engr: 44
Chaulnes, Charles d'Ailly, duc de: 316, 376
Chauveau: François, engr., 393, 404; René, sc., 145, 188, 242–4, 382, 426
Chauvelin, Germain-Louis de, Garde des Sceaux: 347
Cheat: see *Fourberie*
Cherbourg: Musée Thomas-Henry, 15
Chéron, medallist: 121
Cherubim: Girardon, 74
Chevalier, Pierre, building contractor: 307
Chevaux du Soleil: Marsy and Guérin, 25★–6; see also *Sun-Horses*
Chevotet, Jean-Michel, arch: 138
Chicago, Art Institute: 373★
Children: Buirette and Lespingola, 425; N. Coustou, Hardy and Lespingola, 112–3★, 418, 428; Granier, 93★–5; Lerambert, 394–5★; Lespingola, 412★, 415★; *—caressing each other*, Le Lorrain, 355; *—carrying a shell*, Le Hongre, 309★; *—dancing*, Girardon, 74; Le Hongre, 308–9★; Lerambert, 394–5★; *—'s games*, Le Lorrain, 347; *—gardening*, Le Hongre, 312; *—holding Flowers, shells and a mirror*, Laviron and Legros I, 209, 264★; *—holding a shield*, Legros II, 299; *—holding a torch and roses*, Granier, 93–4★–5; *—musician*, Lapierre, 201★; Lerambert, 394–5★; *—playing with a crayfish*, Houzeau, 132–3★; *—playing with a swan*, Lespingola and Buirette, 414★; *—and cats*, Lerambert, 389; *—and dolphins*, Lespingola, 414★–5; *—and weapons*, Legros I, 249–50★
Choisy, Chât: 71, 244, 328★
Choleric Temperament: Houzeau, 138★–9★
Christ: Flamen, 435; Girardon, 62–4★; 346; Legendre, 228; Le Lorrain, 357; Lepautre, 388; *—at Calvary*, Le Lorrain, 354; *—at the tomb*, Girardon, 68–9★; *—dead*, Legendre, 232★; Le Lorrain, 337–8★; *—in benediction*, Le Lorrain and Théodon, 332–3; *—in Limbo*, Cornu, 427; *—mourned by the Virgin and three Angels*, Hurtrelle, 157★; *—on the Cross*, Granier, 98; Le Lorrain, 357; *—preaching*, Lapierre, 202–4★; *—and the Samaritan Woman*, La Perdrix, 197; see also: *Baptism of Christ, Betrayal of Jesus, Crucifix, Jesus*
Church crushing Heresy: Joly, 171
Churchwardens' Pew: Legendre and Lespagnandelle, 229, 398; Lepautre, 386★
Clagny, Chât: 139, 167, 174, 195, 213★, 239, 255, 317★
Clemency: Le Lorrain, 350–1★
Clement XI Albani, pope: 273, 285, 287, 289, 292, 294: see also Albani
Clement XII Corsini, pope: 288; see also Corsini
Cleopatra: Goy, 86; Van Clève, 87; see also *Ariadne*
Clérambault, marquise de: 301
Clérion, Jean-Jacques, sc: 103, 105, 182, 410, 412
Clichy-La-Garenne: Crozat's Mill, 345; Moreau's House, 197, 199
Clio: 53
Clisson: 146
Cliveden, England: Park, 426
Cloche, Father Antonin: 273, 277, 284, 287, 290
Cluny: 278–80; Hôtel-Dieu, 280★; Musée Archéologique, 280
Clytie: Lepautre, 348, 387★
Cocher de Cirque: Le Conte, 200, 214★–5
Cochin, Charles-Nicolas, engr: 98–9, 159, 191, 198, 269–70, 337, 417–8
Cock: Le Hongre, 313★; *—and the Diamond*, Le Hongre, 313–4★; *—and the Partridge*, Le Hongre, 313★
Colbert: Jean-Baptiste, 16, 28, 125, 127, 151, 211, 362; —de Seignelay, Jean-Baptiste, 389; *Tomb*, Jouvenet, 192; —de Villacerf, Edouard, 14, 275; *Medallion*, Girardon, 97; *Tomb*, N. Coustou and Lespingola, 418
Collection: —Armaillé, 362; —Augustus the Strong, 321, 326, 335; —Beaujeu, 38; —Beurdeley, 431; —Beit, 334; —Bielosselsky-Bielosersky, 158; —Bourbon-Naples, 430; —Broglie, 362; —Cartier, 195; —Caylus, 70; —Chestret de Haneffe, 121–2; —Christina of Sweden, 375; —Cohen, 370; —Colbert de Villacerf, 62; —Crozat, 275, 286, 333, 337, 339; —Dettmus, 378; —Doria, 361; —Dumont, 76; —Estrées, 76; —Eudel, 146; —Godefroy, 195; —Hennequin, 429; —Kann, 387; —Lalive de Jully, 275, 298; —La Viévigne, 85; —Pregnet, 426; —Maréchal, 336; —Mariette, 51, 279, 290; —Marigny, 146; —Massé, 355; —Mazarin, 378; —Pillet-Will, 369; —Poix, 370; —Polignac, 43; —Pontchartrain, 60; —Rothschild, 146, 374; —Royal of England, 43; —Stettiner, 370; —Stroganoff, 78; —Ross, 420★; —Weill, 372; —Widener, 368; —Wildenstein, 387
Collignon: Jean, sc., 89, 143, 426–7; family, 426
Commerce: Legros I, 449–50★
Companion of Diana, or *Nymph of Diana:* Cayot, 425★–6★; Flamen, 435; Hulot and G. Coustou, 146; Lapierre, 205★; J.-L. Lemoyne, 368★–9★; Lepautre, 384–5★; P. Magnier, 368; Massou, 368; Mazière, 426; Poirier, 368, 426; Poultier, 120
Comus: Lerambert, 392★
Conca, Sebastiano, painter: 273
Concord: Le Hongre, 393
Condé: Henri-Jules, prince de, 104–6, 108–9, 330–1, 340; *Bust*, Hérard, 122–3, 247, 391; *Statue*, Coyzevox, 429; Girardon, 56; Louis II, prince de, 428; family, 110
Conquest: —of Besançon, Desjardins, 431; *—of Damiet by St. Louis*, Hurtrelle, 157★–8; *—of Limburg*, Legros I, 253★; *—of a town by Condé*, Desjardins, 432★–3
Construction of Versailles Palace: Desjardins, 432★–3
Consummatum est: see *Allegory of—*
Contest of the Animals: Legros I, 252★
Conti, Anne-Marie Martinozzi, princesse de: 33, 301, 305; *Tomb*, Girardon, 33★–4
Copenhagen, Kunstakademiets: 84★
Corneille, Michel, painter: 16, 249
Corneille, Pierre: *Bronze statuette*, Garnier, 7–8★
Cornu, Jean, sc: 96, 105, 151, 153, 157, 174, 187, 208–9, 217, 240, 242, 260, 266, 317, 427
Corsini, Cardinal: 288
Cotelle, Jean, painter: 27, 139, 252, 436
Cotte, Robert de, arch: 12, 117, 119, 172, 345, 349
Cotton, Pierre, sc: 105–6, 239, 326, 428
Courances, Chât: 114
Coureurs: Coustou, 118, 379; Lepautre, 118
Courson, Chât: 32
Courtain: family, 396; *Tomb*, Lerambert, 389–10★
Coustou: Elizabeth, 144; Guillaume, sc., 1, 55, 144, 166, 169, 199, 281, 340, 362–4, 373, 379–80, 428; Nicolas, sc., 97, 108, 112, 114, 117, 144, 146, 158–9, 169, 171, 178, 183, 187, 189–91, 198–9, 216, 222, 243, 269, 337, 363, 379, 416–9, 421, 428
Coypel: Antoine, painter, 145, 355; Noël, painter, 124, 361
Coyzevox, Antoine, sc: 92, 96, 140, 144, 146, 153, 155, 157–8, 169–71, 194, 198, 213, 216, 220–2, 239, 258, 269, 325–7, 329, 346, 360, 391, 407, 416–7, 421, 428–30
Crainte des Traits de l'Amour: J.-L. Lemoyne, 361, 373★–4★
Crane: Blanchards, 424★
Creation of Man: Hurtrelle, 152
Crébillon: *Bronze Statuette*, Pajou, 7
Créqui: Charles, duc de, *Tomb*, Hurtrelle and Mazeline, 156; François de Blanchefort, maréchal de, *Tomb*, N. Coustou, Coyzevox and Joly, 171
Crillon, Church: 7
Cross: Lerambert, 396
Crozat: Antoine, 345; Pierre, 273, 295; see also Collection-
Crucifix: Collignon, 427; Girardon, 56★, 77; Jouvenet, 192; Légeret, 238–42★; Le Lorrain, 354; *—with Saint John and the Virgin*, Legendre, 235; see also *Christ*
Cucci, Domenico, ebenist: 406
Cupid: —holding the Crown, Jouvenet and Mazeline, 184★; Legros I, 253★; *—shooting an arrow*, Lerambert, 293★–4★; *—sleeping*, Lerambert, 389
Cupidon: Lerambert, 435
Cybele: 42
Cyparissus: Flamen, 54

Dagar, painter: 15
Dagobert: Jouvenet, 190★–1

Dampierre, Chât: 423★
Dampierre, Louis Picart, marquis de: 390, 395–6; *Tomb*, Lerambert, 396
Dampierre-en-Burly, Church: 396
Danae: —receiving the golden Rain, Legros II, 299; *—recumbent*, J.-B. Lemoyne, 360
Dancers: Legros I, 266★–7★; *—around a palm-tree*, D. Bertrand, 423★; D. Lefebvre, 224
Daniel, J.-M.: 60
Daphne: Lerambert, 392★
Darères de La Tour: see Arères de La Tour
Dauphin, the Grand: 110, 112, 366–7; *Bust*, 328; Girardon, 78–9★; *Equestrian Statuette*, Lespingola and N. Coustou, 421
Dauphin-Royal, ship: 29★
Dauphin de Sainte-Marie, sc: 226
Daybreak: see *Point du Jour*
Death of Dido: Cayot, 425
De Bodt: see Bodt
De Cotte: see Cotte
Dedieu, Jean, sc: 50, 117, 188–9, 199–200, 210, 225, 260, 337, 368, 379, 384
Defer, Jean-Baptiste, sc: 430–1
De'Filippi, Monsignor: 297
Deianira: D. Lefebvre, 224
Dejoux, Claude, sc: 429
Delamair, Pierre-Alexis, arch: 345
Delapierre: see Mallerot
Delisle-Mansart, Pierre, arch: 305
Delvaux, Laurent, sc: 298
Democritus: Bust, Girardon, 73–4★
Derbais, Iérosme, sc: 134, 136–8
Derolle: 423
Desalluz, Jacques: *Bust*, Lerambert, 397
Descent from the Cross: Girardon, 71–2★; Le Lorrain, 357; see also *Pietà*
Deschamps, marble mason: 110
Desgots, Claude, arch: 372
Deshoulières, Madame: *Bronze Statuette*, Garnier, 7–8★
Desjardins: Jacques, sc., 66–7, 98, 110, 117, 198, 270, 363, 417–8; Martin, sc., 33, 36, 66–8, 123–4, 127, 129, 132–3, 136, 138, 155, 163, 173–4, 177, 222, 225, 230, 237, 239, 253–4, 310, 314, 316–9, 396, 405, 431–3
Desplaces, Louis, engr: 3, 334
Detroit, Institute of Art: 281★–2
Dew: see *Rosée*
Dezaigre, Philippe, marble mason: 110
D'Huez, Jean-Baptiste, sc: 337
Diana: 50, 52, 71, 133; Flamen, 435; D. Lefebvre, 224–5★; Lerambert, 392★; *—reclining with a dog*, Chauveau, 426–7★; *—recumbent*. J.-L. Lemoyne, 374; *—and Acteon*, 348
Dido on the Funeral Pyre: Poultier, 54
Dijon: Jardin Darcy, 321; Musée des Beaux-Arts, 15★, 326–7★; Place d'Armes, 326★
Diligence: Legros I, 249–50★
Diogenes: Lespagnandelle, 409★
Diplomatic Mission from Siam: Desjardins, 432★–3
Dissolution of the Triple Alliance: Le Hongre, 316★
Doctrine: Girardon, 38★–9
Dog: Legros I and Massou, 252★
Doisy, Robert, sc: 87
Dolivar, Jean, engr: 218–9, 329
Dolphins: Houzeau, 143; *—and the Monkey*, Houzeau, 135–7★, 424
Domitianus: Bust, 51
Donneau de Vizé, Jean: 300, 304
D'Orbay, François, arch: 131, 300, 310, 327
Dorigny, Nicolas, engr: 57
Dossier, Nicolas, sc: 195, 433
Dragons: Hardy, 111★–12
Dresden: 144; Galerie du Roi de Pologne, 161; Staatliche Kunstammlungen: —Grünes Gewölbe, 4, 27–8★, 43, 321★, 326, 335★, 420; —Skulpturensammlung, 299★
Drottningholm: 155
Drouais, painter: 332, 348
Drouard, rocailleur: 110
Drouilly, Jean, sc: 107, 123, 153, 184, 213, 219, 241, 257, 427, 433
Dryad: Bust, Le Lorrain, 355; *Mask*, Drouilly, 433★; Granier, 92–3★
Dublet, Claude, building contractor: 125
Dubois, J., mason: 23
Duchange, engr: 15
Duchemin, Catherine, painter: 14
Duchemin, engr: 387
Duck and the Barbers: Houzeau, 141★
Dufaux, painter and gilder: 322
Dufour, sc: 240
Dugoulon, or Dugoullon, or Desgoullons, sc: 92–5, 107, 146, 241, 336, 363, 426, 434
Duke and the birds: Houzeau, 135–6★
Dumont, François, sc: 434
Du Plessis, Pierre-Michel, arch: 360; *Bust*, J.-L. Lemoyne, 361★
Duquesne, amiral: 300
Duquesnoy, sc: 192
Duval, Nicolas, founder: 131, 233, 394

Ecce Homo: Le Comte, 209★
Echo: Hérard, 123★
Ecouen, Chât: 110
Edelinck, Gérard, engr: 27, 37, 88, 166
Endymion: Lerambert, 392★
Enslaved King: Lespagnandelle, 408★
Eosander, arch: 148
Errard, Charles, painter and arch: 85, 151, 245
Ertinger, engr: 14
Estissac, Chât. Saint-Liébaut: 15
Europe: Legros I, 257★–8; J.-L. Lemoyne, Lepautre, P. Magnier and Thierry, 366★; *Bust*, Le Lorrain, 353
Etampes: 228; Church of Saint-Gilles, 228
Evangelist: Girardon, 46; Jouvenet and Mazeline, 188; Legros I, 268; Le Lorrain, 354
Evreux, comte d': 434
Ewers: Hardy and Poirier, 112; Hardy, Thierry, J. Desjardins and Vinache, 117★

Faith: Jouvenet and Mazeline, 185★–6; D. Lefebvre, 266★–7; Lespagnandelle, 406; *—striking down Idolatry*, Théodon, 275; *—and Hope*, J.-L. Lemoyne, 369; *—and Religion* Lapierre, 204–5★
Fall of: —Hippolytus, J.-B. Lemoyne, 358★; *—Phaeton*, D. Lefebvre, 227★–8
Fame: Collignon, 427; Girardon, 23–4; Granier and Raon, 88–9★; Hulot, 146–7★, 150★; Jacquet, 168; La Perdrix, 194★–5★; Le Conte, 212★, 411; Le Hongre, 304; *—extolling the marvels of Louis XIV*, Lespingola, 410; *—holding a Crown*, Le Conte, 213–4★; *—holding the King's Arms*, Legendre and L. Magnier, 229★; *—of the Princes*, Le Lorrain, 344★; *—writing the History of the King*, D. Guidi, 57★
Father of the Church: 157; Granier, 87, 96–7★; Houzeau, 136; Jouvenet, 173; Legros I, 269; Le Lorrain, 341; Lepautre, 379
Faun: Houzeau, 142★–3★; D. Lefebvre, 224; Le Lorrain, 357; *Mask*, Drouilly, 433★; Granier, 92–3★; Le Hongre, Massou and Legendre, 306★; Lerambert, 396; *—carrying the Child Bacchus*, or *Borghese Faun*, Gérard, 10; *—carrying the child Jupiter*, Le Lorrain, 340; *—playing the Flute*, Goy, 86; Hurtrelle, 86, 152★–3★; Prou, 86; Raon, 86; *—with a Kid*, Lepautre, 375★–6
Fénelon, François: 280; *Bust*, J.-L. Lemoyne, 371★; *Tomb*, J.-L. Lemoyne, 371★
Ferrata, Ercole, sc: 375
Fête de la Feuillée: see Versailles
Fichon, Philippe, sc: 359
Fidelity: Girardon, 44★; A. Lefebvre, 222★–3★
Fire: Dossier, 245; Legrand, 245★
Flamen, Anselme, sc: 42, 52, 54, 110–1, 146, 152, 159, 176, 190–1, 199, 209, 225, 238, 257, 261, 331, 337, 368, 376, 434–5
Fleuriau d'Armenonville: 270
Flood: Girardin, 12; J.-L. Lemoyne, 361
Flora: André, 10; Arcis, 54; Frémin, 436; Jouvenet, 192; Le Hongre, 312★; *Bust*, Le Lorrain, 355; *—and Cupid*, Legros II, 298★; *—and Zephyr*, Le Lorrain, 343–4★
Florence: Church of San Lorenzo, 86; Collection Medici, 91; Uffizi, 170, 209, 275
Flute player: Jouvenet, 192
Fontaine, arch: 16, 24, 162
Fontainebleau: Chât, 32, 84★; Appartement de la Duchesse, 12; Chapel of the Holy Trinity, 46–7; Salle de Comédie, 9; Park, 22–3★, 120, 307, 402–3★; Church of Saint-Louis, 46★–7; Ermitage de la Madeleine, 140, 230, 319

Fontana, Carlo, arch: 288, 333
Fontelle, François, sc: 48, 105, 181, 436
Force: Le Lorrain, 346, 349
Fordrin, Alexis, metal-worker: 110
Foundation Tablets: Girardon, 61★
Fountains: Girardon, 78
Fouquet, Nicolas: 127, 400
Four Ages of Man: Lepautre, 376
Fourberie: Le Conte, 218★
Fox and the Billy-Goat: Houzeau, 135–7★
Francart, François, painter: 235, 238, 304
France and two Figures of Fame: N. Coustou, Jouvenet and Lespingola, 418
Francin, or Fransin: François, sc., 144, 424; Guillaume, sc., 375
François, Jean and Louis, sc: 3, 112, 114–5, 118, 188, 191, 198, 200, 226, 244, 270, 368, 418–9, 436
Fratricide of Cain: Joly, 169
Frémery, Nicolas, sc: 169
Frémin, René, sc: 112, 163, 270, 340–1, 436
Frezza, G., engr: 277, 282, 293
Friedrich III, Elector of Brandeburg, then Friedrich I, King of Prussia: 144; *Medallion*, Hulot, 146–7★; *Statue*, Hulot, 148
Funeral Service of: —Don Orazio Albani, 294★; *—the Grand Condé*, 106, 326; *—the Dauphin*, 293–4★; *—Marie-Louise d'Orléans, Queen of Spain*, 329★; *—Chancellor Séguier*, 33, 133, 314
Furstenberg, Cardinal de: 307

Gabriel: Jacques IV, arch., 305, 314, 328–30; Jacques V, arch., 109, 112, 336, 373; *Bust*, J.-L. Lemoyne, 372★–3
Gaignard, sc: 1–3, 385–6
Gaillard, Denis, sc: 117, 119, 280
Gaillon: 358; Chartreuse, 228
Galathea: Hardy, 104★; Houzeau, 133; Le Lorrain, 336★, 357; *Triumph of—*, Le Lorrain, 355
Galen: Granier, 99
Gamache: 273
Ganymede: Joly, 170★; *Bust*, Le Lorrain, 355; *—and the Eagle*, Laviron, 208★–9
Garcin, Lucien, sc: 177
Garnier, Louis, sc: 3–8, 112, 199, 363, 377, 413
Gatchina, USSR, Palace: 298
Gaulthier, sc: 415
Generosity: Legros I, 257★–8
Geometry: Hulot, 146–7★
Gérard: G., arch., 9; René, sc., 9–12
Germain, Thomas, goldsmith: 277
Germanicus: 50
Gesvres, Louis Potier, marquis de: *Tomb*, Le Hongre, 302★
Ghent: 224
Ghiart, marble mason: 50
Girardin, or Gérardin: Antoine, sc., 12–3, 361; Etienne, goldsmith, 12; François, painter, 12
Girardon, François, sc: 14–83, 87, 95, 115, 133, 146, 157, 169, 220, 229–30, 235, 237, 247, 258, 261, 265, 306–8, 314, 316, 331–2, 337, 346, 377, 413; *Galerie de —*14, 22–3★, 27, 29★, 36★, 39★–42★, 51, 54★–5, 58★, 60, 68★, 70★–2, 75★, 78★–83★, 233★; *Tomb*, Girardon, Le Lorrain and Nourrisson, 71–2★, 197, 337–8★
Girardon, Nicolas, metal founder: 14
Girl: Bust, Le Lorrain, 356; *—curling her lover's hair*, Le Lorrain, 353; *—holding a Rabbit*, Le Lorrain, 353
Gissey: Germain, sc., 388; Henri, designer, 388, 397
Glory of the Princes: Le Hongre, 317★; Le Lorrain, 344★
Goat: Houzeau, 135–7★
Gobert: Jean I, cabinet-maker and sc., 83; Jean II, sc., 83; Pierre, painter, 83; Jean-Baptiste, or Jean, sc., 83–5
God the Father in Celestial Glory: Legendre, 232
Gois, Etienne-Pierre-Adrien, sc: 228
Goy, Jean-Baptiste, sc: 85–7
Goupil, or Le Goupil, André, sc: 242–4, 426
Gourville, Jean de, Intendant du prince de Condé: 429
Graces, the Three: Girardon, 75
Grandhomme: 245
Granier, Pierre, sc: 3, 4, 54, 87–99, 153, 171, 183, 219, 221, 263–4, 269, 316, 324–5, 363, 416–7
Granja de San Ildefonso, La: 112, 436
Granvelle, Cardinal de: 184
Gravelines, Church of Saint-Villebroeck: 60★–1
Gregory XV Ludovisi, pope: 292–3. See also Ludovisi and *Tomb*
Grettepin, sc: 100–3
Grimault, Jacques, sc: 103
Groote, Anne-Marie: *Bust*, Lerambert, 396
Grosbois, Chât: 347
Grouard, Guillaume, sc: 260
Gruyn, Roland, Fermier Général: 300
Guarnieri, sc: 281
Guénégaud: François de, *Tomb*, Granier, 92–3★; Henri de, 301, 305
Guéridons: Legros and Massou, 255★; Le Hongre, 323–4
Guérin, Gilles, sc: 16, 26, 40
Guidi, Domenico, sc: 57
Guillain, Simon, sc: 162, 357
Guillot, sc: 216
Guise: Marie de Lorraine, called Mademoiselle de, 330; prince de, 144; Henri de Lorraine, duc de, 330
Guyot, Antoine, sc: 98, 415

Hallé, painter: 151
Hamadryad: Coyzevox, 430–1★; *Bust*, Le Lorrain, 356; *—dancing*, Lerambert, 393★
Hanging Cat and the Rats: Legros I, 252★
Hannibal: S. Slodtz, 54; *Bust*, Girardon, 53
Harcourt, Chât: 220
Hardouin, Michel, arch: 317
Hardouin-Mansart, Jules, arch: 4, 14, 35, 67, 106, 108–12, 132, 139, 143, 150, 155, 158, 171–2, 176–7, 181, 187, 189–91, 213, 241, 254, 267, 305, 316–7, 319, 326, 329, 336, 367, 423, 429; *Bust*, J.-L. Lemoyne, 362★
Hardy: Claude, engr., 104; François, goldsmith, 104; Jean, sc., 4, 104–21, 142, 170, 191, 199, 208, 239, 241, 243, 260, 326, 362–3, 368, 379, 408, 418–9; Nicolas, sc., 104; Nicolas goldsmith, 104
Healing of the Man born blind: Legros I, 260★
Health: Lerambert, 395
Hebe: Le Lorrain, 332, 348, 357
Henri IV: Lapierre, 198★
Heraclitus: Bust, Girardon, 73–4★
Hérard, Gérard-Léonard, sc: 88, 121–4, 391, 394
Hérault, Louis-Henri, painter: 124
Hercules: 192; Girardon, 17★, 45★, 81★–2★; Hulot, 149★–50; La Perdrix, 197; Le Conte, 218★; D. Lefebvre, 224; Le Hongre, 303–4★; J.-L. Lemoyne, 367★, 372; Lerambert, 392★; *—Commodus*, Jouvenet, 182–3★; *—carrying the Universe*, Collignon, 427; *—enchaining Cerberus*, Legros II, 299; *Labours of—*, Girardon, 75; *—rescuing Prometheus*, Lespingola, 419–21★; *—and Cacus*, Lepautre, 377; *—and Hydra*, 14
Hérisset, Antoine, engr: 39, 72
Herpin, Jacques, sc: 107, 111, 187
Hesperides: Legros I, 248–9★
Hesselin, Louis: *Bust*, Lerambert, 391
Hippocrates: Granier, 99
Hippolytus: see *Fall of*
History: Girardon, 23–4; *—writing on a shield*, Coyzevox, 429
Holy Sacrament: Lapierre, 202–4★
Holy Spirit: Lespagnandelle, 399
Holy Trinity: Girardon, 46★, 63★
Homer: Legros II, 299
Honolulu, Hawai, Academy of Art: 339★
Hope: Jouvenet and Mazeline, 185★–6; Le Conte, 221★–2
Horse: 192; Granier and Raon, 88–90★; La Perdrix, 197
Houasse, René-Antoine, painter: 55, 273, 404
Houdon, Jacques-Philippe, sc: 310
Houzeau: Jacques, sc., 33, 105, 124–43, 164, 166, 173, 181, 211, 239, 249, 251, 253–4, 259, 261, 300, 305–6, 309, 312, 314–6, 392, 405, 424; Jacques the younger, sc., 139, 213
Hulot: Antoine, sc., 144; Etienne, sc., 144; Guillaume, sc., 144–50, 198, 222, 242; Henri, sc., 144; Jacques, sc., 144; Nicolas, sc., 144, 207–9; Pierre, sc., 144
Humblot, engr: 287
Humility: Hulot, 145★–6; *—and Innocence*, Lepautre, 384; *—and Prayer*, Lapierre, 204–5★
Hunter: Hurtrelle, 160; Lerambert, 389; Legros I, 255–6★
Hurtrelle: Nicolas, sc., 150; Simon, sc., 86, 96, 150–61, 171, 186, 208, 217–9, 241, 260
Hutinot: Jean, joiner, 162; Pierre, sc., 162–7, 195–6, 212, 229, 405

Immortality: Le Hongre, 326
Industry: Le Conte, 216★
Infreville d': 28–9
Ino and Melicertes: Girardon, 54★; Granier, 95–6★
Innocence: Legros II, 282★–3
Innocent X, pope: 167–8
Innocent XII, pope: 281, 332
Invention of Forges for Instruments by Tubal-Cain: Lepautre, 375
Iris: Raon, 133
Isaiah: Voiriot, 388
Isocrates: Granier, 92★
Issy: Couvent des Bénédictines, 229

Jabach, Everhard: *Bust*, Lerambert, 396
Jacobi, Johann, founder: 146
Jacquemond, sc: 258
Jacquet: Alexandre, called Grenoble, sc., 167–9; Germain, painter, 167; Mathieu, sc., 167
Jacquin, Joseph, sc: 189, 226
James II, King of England: *Tomb*, Garnier, 6★
Jeremiah: Lepautre, 388
Jesus, child, in benediction: Girardon, 62–3★
Joining of the two Seas: Desjardins, 432★–3
Joly, Jean, sc: 97, 107, 144, 169–72, 187, 243
Joseph's Brothers detained at Pharaoh's Court: Gaignard, 1
Joubert, arch: 387
Jouvenet: Jean, François and Noël III, painters, 172; Noël II, painter and sc., 172; Isaac, sc., 172, 187–9; Jean, sc., 51, 110, 112, 134, 136, 139, 146, 150–1, 172–92, 211, 217, 219, 239, 243, 245, 257, 259–60, 266, 268, 300, 308, 316–23, 416, 418–9, 422
Joy: Lerambert, 395
Judgement of Midas: Lepautre, 388
Judgement of Paris: Hulot, 148★
Judith: Le Lorrain, 357; *—led to Holofernes*, J.-B. Lemoyne, 357
July: 254
June: 254
Juno: Algardi, 189, 242; Granier, 95; Jouvenet, 192; Le Lorrain, 357; Lerambert, 392★; *Bust*, 51, 184; Le Lorrain, 355
Jupiter: 328; Algardi, 189, 242; Girardon, 29★; Granier, 95★; Jouvenet, 192; Legros I, 270–1★; Le Lorrain, 357; Lerambert, 392★; *—child, riding an eagle*, Legros I, 253★
Justice: Granier, 99★; La Perdrix and Buyster, 194; Lapierre, 202–4★; Le Lorrain, 346
Juvarrà, Filippo, arch: 273, 290, 293, 297

Keller, Jean-Balthazard and Jean-Jacques, founders: 3, 55, 66, 143, 184, 191, 263, 265, 324, 413
Kientzheim, parish church: 424★
Kite and the Birds: Le Hongre, 313★

La Chapelle: *Bust*, Joly, 171
Lacroix, sc: 193
Ladoireau, Pierre, goldsmith: 216, 411, 425
La Faye, Etienne de: 209
La Fontaine, Jean de: 76; *Fables*, 109; *Bronze Statuette*, Garnier, 7
La Fosse, Charles de, painter: 42, 328, 404
Laigue, family: 339–40; *Tomb*, Le Lorrain, 339–40★
Lajoue, Jacques de, painter: 334
Lalande, Robert de, sc: 243
Lallemand, J.-B., painter: 326
Lambert, Jean, sc: 119
Lambert de Liverlo: *Medal*, Hérard, 121–2★
Lambillo, sc: 226
La Meilleraye, Charles de La Porte, maréchal-duc de: 125, 301, 399; *Bust*, Lerambert, 122, 247, 391–4
Lamoignon: chancelier Guillaume de, 41; *Bust*, Girardon, 32★; Nicolas de, 32
La Motte, Jean de, Intendant des Bâtiments du Roi: 347
La Muette, Chât: 368, 371, 384
Lancellotti, prince Scipione: 281
Landes, Marie de: *Tomb*, Girardon, 41★
Lange, Michel, sc: 144, 189, 226
Langlassé, Jean, joiner: 235
Langlois: engr., 129; François, founder, 51, 189, 247, 255, 363
Laocoon: Le Hongre, 330; Lepautre, 388
La Perdrix: Michel de, sc., 167, 194–7, 212, 304; Paul, sc., 194
Lapierre: Henri de, arch., 197; Jean de, sc., 4, 114, 146, 197–207, 269–70, 337, 362, 364, 424; Simon de, arch., 197
Largillierre, Nicolas de, painter: 361; *Bust*, J.-L. Lemoyne, 373
Lassurance, Jean Cailleteau, called, arch: 145, 158
La Suze, Madame de: *Bronze Statuette*, Garnier, 7–8★
La Teulière: 273–5
La Tour d'Auvergne, family: 207; see also Bouillon
Lauzun, Antoine-Nompar, duc de: 353
Lavaggi, A., sc: 276
La Vieuville, Charles de: 300
Laviron, Pierre, sc: 93–5, 105, 151, 193, 207–9, 217, 260, 264
Le Bé, Julienne: *Tomb*, Collignon, 426–7
Lebègue, sc: 212
Le Blanc, François: *Bust*, Lerambert, 397
Leblond, Jean, engr: 154, 212
Le Blond, founder: 110
Leblond de La Tour, Antoine, painter: 357, 360
Leboeuf, sc: 226
Le Brun, Charles, painter: 14, 18–9, 21–3, 26, 29–30, 33, 37, 39, 42, 45, 47–8, 60, 75, 88, 124, 132, 138–9, 166, 171, 173, 196, 210–2, 216, 220, 228, 230–1, 235, 238–9, 247, 253–4, 261, 307–8, 314–5, 321, 323, 388, 400–1, 406–8, 411–2, 426–7, 429, 435; *Bust*, Jouvenet, 192
Lebrun, J., mason: 23
Lebrun, sc: 168
Leclerc, Sébastien, engr: 33, 50, 57, 141, 179, 217, 252, 313–4, 322
Le Comte, Florent: 228
Le Comte, Louis, called Picard, sc: 209–10
Le Conte, Louis, called Boulogne, sc: 54, 92, 98, 139, 142, 146, 151, 153, 167, 176, 181–2, 196, 208, 210–22, 224, 241–2, 260, 266, 322, 411
Lectern: Le Lorrain, 354
Leda: Legros II, 299; *—and Cupid*, Hurtrelle, 161★
Le Detz, Elisabeth-Marie-Suzanne: *Bust*, J.-L. Lemoyne, 368★, 370
Lefebvre: Armand, sc., 106–7, 198, 218, 222–4; Corneille, sc., 222; Dominique, sc., 102, 224–8, 270, 330, 436; Jacques, sc., 224; Nicolas, sc., 224
Lefeustre, A., carpenter: 229
Lefèvre, Contrôleur des Bâtiments: 421
Le Fèvre d'Ormesson, André: *Tomb*, Le Hongre, 304–5, 330
Legendre: Jacques, sc., 228; Nicolas, sc., 16, 18–9, 30, 163, 228–38, 248, 306, 308, 398
Légeret, Jean, sc., 105, 107, 134, 153, 210, 219, 238–42, 317, 407; Jean-Baptiste, sc., 238, 428, 434
Legrand: Jacques, sc., 242; Jacques-Eloi, sc., 242–5; Henri, sc., 124, 129, 235–6, 242
Legros: Jean, painter, 246, 375; Lubin, painter, 273; Pierre I, sc., 30, 54, 93–6, 105–6, 122, 132, 134, 138, 141, 152, 176, 181, 188, 194, 197–8, 209, 218, 220, 225, 237, 245–73, 308, 312, 314–6, 318, 391, 394–5, 411, 417, 431; Pierre II, sc., 168, 245, 273–99, 331, 375
Legrue, Jean, marble mason: 129, 134, 398
Leguay, sc: 415
Le Hongre: Catherine, 124; Etienne, sc., 22, 30, 33, 92, 129–34, 140, 172–81, 187, 194, 207, 217, 225, 236–7, 239, 248–9, 251, 253–4, 265, 300–31, 394, 405, 411–2, 431; Louis, painter, 129, 300, 305, 308, 328; family, 300
Lelong, sc: 12
Le Lorrain: Jean-Josse, arch., 332; Louis-François, ingenieur: 332; Pierre, engr., 331; Pierre-Robert, priest, 332; Robert, sc., 4, 71, 77, 199, 331–57, 375, 398
Lemaire: Jean, sc., 244; Philippe, sc., 102
Lemoyne, Jean-Baptiste I, sc: 334, 357–60
Lemoyne: Jean, painter and engr., 357; Jean-Baptiste II, sc., 332, 357, 360–1, 369, 373; Jean-Louis, sc., 4, 98, 110, 112, 114, 144, 198–9, 331, 382, 384, 419; Marie-René, sc., 357
Leningrad, Hermitage: 4, 56, 158, 298
Lenoir, Alexandre: 34, 41; see also Paris, Musée des Monuments français
Lenôtre, André, arch. and landscape gardener: 3, 104, 181, 307, 330, 388
Leonardo da Vinci: *Medal*, Hérard, 121★
Lepautre: Jean, engr., 27, 128, 130, 132, 253, 273, 308, 392–5; Pierre, engr., 134, 324; Pierre, sc., 3, 70, 115–6, 199, 200, 225, 245, 331, 340–1, 366–8, 375–88, 437–41; family, 437–41
Le Pelletier, Claude: 220
Le Pileur, Jean, founder: 3, 110
Leplat, baron: 4, 161
Leprince: Jean, marble mason, 12; Laurent, sc., 346

Lerambert: François, sc., 388; Louis I, sc., 388, 398; Simon, sc., 23, 122, 128, 130–1, 194, 235, 256, 304, 306, 356, 388–98; *Tomb*, Lerambert, 396
Le Roy, P., engr: 6, 179
Lespagnandelle: Matthieu, sc., 105, 125. 134, 164, 229, 235, 239, 309, 398–409; family, 398
Lespingola, François, sc: 3, 93–5, 97–8, 103, 105, 111–5, 118, 158, 188, 191, 198–9, 212, 222, 254, 260, 268–9, 320, 363, 410–21, 425
Le Tellier, Michel: *Bust*, Coyzevox, 428; *Tomb*, Hurtrelle, 155★
Leucothea: Rayol, 54, 265
Le Val, Chât: 239, 317
Le Vau, Louis, arch: 16, 21, 124–5, 127, 129, 133, 177, 229–30, 236, 300, 302, 398, 400, 404
Lindemann, Christian-Philippe, engr: 161
Lions: Legrand, 244★; Lespagnandelle, 400★
Lobel, or Delobel, C., sc: 275–6
London: Victoria and Albert Museum, 54, 277★–8, 377★–8; Wallace Collection, 43, 51
Longuelune, Zacharie, arch: 144
Lorge: Guy de Durfort, comte de, 109; Guy de Durfort, duc et maréchal de, 112
Louis le Débonnaire: Hurtrelle, 159★
Louis XII: Legros I, 270★
Louis XIII: Girardon, 15
Louis XIV: *Bust*, Bernini, 183; Coyzevox, 429; Girardon, 62, 78–9★; Granier, 91; Le Conte, 220; *Equestrian Statue*, Arcis, 58; Bernini, 57★; Girardon, 47–8★, 55★–6★, 58★, 60; Gobert, 84★, 431; Hurtrelle and Mazeline, 155–6★, 169, 171–2★; Le Hongre, 315–6★, 326★–7★; Lespingola and N. Coustou, 421; *Medal*, Hérard, 122★; *Medallion*, Girardon, 57★, 78–9★; Granier, 99; *Pedestrian Statue*, Coyzevox, 429; Defer, 430★–1★; Girardon, 66; Gobert, 85★; Guérin, 16; Le Conte, 220★; Le Hongre, 317; Varin, 71; *—kneeling*, Coyzevox, 430
Louis XV: as a child, *Bust*, Coyzevox, 430★; *Equestrian Statue*, J.-L. and J.-B. II Lemoyne, 361, 373
Louveciennes, Church: 354
Louvois: marquis de, 3, 58–60, 106, 108, 265, 323, 427; *Bust*, Girardon, 67★; *Tomb*, Girardon, Desjardins and Van Clève, 66★–8; Anne de Souvré, marquise de, 66–7, 71; *Statue*, Desjardins and Van Clève, 66
Love: Lerambert, 345
Loyr, medallist: 121
Lucas: carpenter, 314; engr., 199, 362
Luchet, metal worker: 314
Ludovisi, G.-L., founder: 277, 281
Ludovisi, cardinal: 229–3; *Tomb of Gregory XV and cardinal Ludovisi*, Legros II, 292★–3★
Lully, Jean-Baptiste: *Bronze Statuette*, Garnier, 7–8★
Luynes: Charles-Honoré d'Albert, duc de, 423; Louis-Charles d'Albert duc de, 423
Lyons: Musée des Arts Décoratifs, 60★
Lyric Poetry: Collignon, 427

Macareus and Canace: 413
Machine des Fables d'Esope: 238–9
Macrou, Fleury, sc: 246
Madrid, Museo del Prado: 326–7★, 375
Maglia, or Maille: Francesco, sc., 276; Michele, called Il Borgognone, sc., 333
Magnanimity: Le Hongre, 328
Magnificence: Le Hongre, 328; *—of the Princes*, Le Lorrain, 344★
Maisons, Chât: 84, 376
Magnier: Catherine, 347; Laurent, sc., 16, 30, 123, 127, 139, 162, 211, 215–6, 229, 233, 235–6, 238, 248, 308, 411, 433; Philippe, sc., 54, 198–9, 218, 266, 268, 270, 347, 364, 366, 368, 382
Mallerot, Pierre, called Delapierre, marble mason: 71, 197, 199, 354
Malmaison, La, Chât: 34
Malon, Charles-Henri de, Seigneur de Bercy: 433
Mansart, François, arch: 300, 305, 314
Mantelpieces: D. Bertrand, 423★
Maratta, Carlo, painter: 288
March: Girardon, 22–3★; Le Hongre and Poissant, 307★
Marcus Antonius: Collignon, 427
Marcus Curtius on horseback: Bernini and Girardon, 57★
Mareschal, seigneur de Bièvres, Georges: *Bust*, Girardon, 76–7★
Marfée, Battle of La: Legros II, 279★
Marie-Thérèse, Queen of France: 303; *Bust*, Girardon and Desjardins, 62★; *Medallion*, Granier, 99
Mariette: Pierre II, engr., 34, 109, 112, 205, 212, 230–1, 266, 328; Pierre-Jean, 273
Mariotti, engr: 275
MARLY: 370
Château: Chapel, 183★, 188; pavillon royal, 112–3★, 118, 146★, 158, 178, 181, 187, 190, 216, 244, 260, 319, 321★–2, 428; perron of the pavillon royal, 418, 428; twelve pavillions, 152, 181, 209, 218, 260, 412–3
Park: 52–3, 119–20, 170, 190, 225, 247, 256, 308, 321, 345, 348, 378, 394; Appartements Verts, 86, 271, 376; Avenue, 190; Bassin de la Demi-lune des Vents, 98, 145, 171, 270; Belvedere, 413; Bosquets du Couchant, 379; Bosquet du Portique, 152; Cascade Champêtre, or Rustique, 117, 191, 340, 363–4, 428; Fontaine d'Agrippine, 423; Gates of the Park, 178★; Pièce des Nappes, 159, 428; Pièce des Vents, 98, 199, 337, 363, 379, 418–9; Rivière, 114★, 118, 419; Salle des Muses, 116; Salles Vertes, 114–5, 118, 199, 363, 419
Village: Parish Church of Saint-Etienne-Saint-Vigor, 179★, 354★
Marsy, Gaspard, sc: 316, 431, 434–5
Martin: Jean-Denis, painter, 27; Denis, sc., 12, 101–2, 197, 269, 278
Martydom of: —Saint Paul, Gérard, 10–1★; *—Saint Sebastien*, Gérard, 10–11★
Massou: Benoît, sc., 33, 105, 132, 136, 138, 142, 176, 181, 188, 195, 236, 247, 249, 252–61, 306, 309, 314–6, 368, 413; François-Benoît, sc., 12, 72, 87, 189
Massucci, Agostino, painter: 273
Max-Emmanuel of Bavaria, Governor of the Low Countries: 207, 270–1
Mazarin, cardinal: *Bust*, Lerambert, 122, 247, 391★–2, 394; *Tomb*, Le Hongre, 329★–30, 429
Mazeline, Pierre, sc: 12, 33, 40, 96, 102, 110, 134, 139–42, 150–1, 153, 155–6, 158, 172, 176–88, 191, 195, 197, 212, 217, 219, 238–9, 256–7, 260, 308, 318–20, 416
Mazière, Simon, sc: 4, 54, 70, 92–4, 96–8, 152, 171, 182, 189, 194, 199, 217, 221, 225, 256, 260, 270, 363
Mazy, mason: 164, 166
Mazzuoli, Giuseppe, sc: 275, 287
Mechanics: Hulot, 146–7★
Meditation: Lerambert, 390
Melancolique: La Perdrix, 196★
Meleager: Lepautre, 376; *Bust*, Lepautre, 388
Mélo, Barthélemy de, sc: 107, 171, 241, 434
Melpomene: 53; Girardon, 21★
Memory: Le Hongre, 304; Lerambert, 390★
Ménars, Chât: 373
Ménars, Jean-Jacques Charron, marquis de: *Bust*, J.-L. Lemoyne, 362★
Ménestrier, Père: 326, 329
Menus Plaisirs du Roi: 52
Mérault, Pierre: 390–1
Mercier, Robert: 336
Mercury: 328; Le Comte and Légeret, 210, 240; D. Lefebvre, 225★; Le Lorrain, 353; Lerambert, 392★; *—handing a lyre to Apollo*, Le Lorrain, 346
Merlin, goldsmith: 303
Messager, carpenter: 359
Mestayer, Henri, sc: 228
Meudon: Château: 71, 108, 110, 112, 230, 363, 367★–8, 384, 417–8, 422; Chapel, 112, 191, 368, 418, 436; —Park: 418; —Bosquet des Courtes-Queux, 87; —Fontaine de l'Artelon, 110; —Fontaine des Sept Jets, 110; —Salle des Marronniers, 87; —Parish Church: 396
Meulan, Couvent des Annonciades: 354
Meusnier, Henri, sc. and founder: 51, 189
Michelangelo Buonarroti: *Medal*, Hérard, 122★
Mignard, Pierre, painter: 14, 16, 176, 218, 223, 262
Military Architecture: Jouvenet, 192
Minerva: Girardon, 35–6★, 80★; Hulot, 149★–50; Hutinot, 166; Jouvenet, 192; Legros II, 298★; Le Hongre, 327★–8; Lerambert, 392★
Misson, Hubert, marble mason: 134, 136–8, 330
Molière: *Bronze Statuette*, Garnier, 7★–8★
Momus: Hérard, 123★; Houzeau, 132★
Monkey: —Judge, Houzeau, 135–7★; *—pulling chestnuts out of the fire*, Legros I, 252★; *—riding a dolphin*, Houzeau, 135–6★
Monnier, or Monier: Michel, sc., 105, 247, 255, 425; Pierre, painter, 331
Monnerot, Pierre: 389, 396
Monnot, Pierre-Etienne, sc: 289, 292
Monnoyer: brother Baptiste, painter, 277; Jean-Baptiste, painter, 360

Monsieur, Philippe, duc d'Orléans, the King's brother: *Medallion*, Granier, 99
Montauban, Cathedral: 422
Montbijou, Hohenzollern Museum: 148
Montceaux-en-Brie: 190
Montecassino: 294–5★
Montespan, marquise de: 69, 140, 317
Month: 22, 307; Girardon, 36; Legros I, 254
Monthéan, Nicolas, sc: 100, 114, 172, 363
Montmorency, House of Le Brun, then of Crozat: 295★–6
Montpellier, Musée Fabre: 275–6★; Place du Peyrou: 155, 169, 171–2
Montpensier, Mademoiselle, called la Grande Mademoiselle: 304, 328
Monument to the Glory of Louis XIV: 210
Moon and Endymion: Hulot, 148★; see also *Diane*
Moreau: family, 370; Françoise, 199, 207, 368; J.-F., *Bust*, J.-L. Lemoyne, 370★; Jacques-Rolland, 368
Möser, painter: 304
Moses: Bust, Le Lorrain, 357
Müller, J.-G., engr: 389
Munich, Residenz Museum: 84★
Muses: 300
Music: Lerambert, 395

Nahl, J.-A., sc: 349
Naiad: Hardy and Thierry, 116★–7★; J.-L. Lemoyne, 363–4
Nancy: 315
Nantes, Church of St.-Nicolas: 194
Napolino, sc: 289
Nativity: Le Lorrain, 357
Nature: Le Conte, 213★
Nècre, Pierre, founder: 50, 110, 323
Neptune: 132; Buyster, 133; —*and Amphitrite*, Van Clève, 4
Nesle, joiner, 145, 158
Neufville de Villeroy, Ferdinand de, bishop of Chartres: *Medallion*, Girardon, 78–9★
New York, USA, Frick Collection: 62, 78, 371★; Metropolitan Museum: 33★–4, 285★, 288★, 334–5★
Nicque, Claude, marble mason: 385
Nile: Lepautre, 388
Noah: —*boards the Ark*, Girardin, 12; —*entering the Ark*, Legros II, 274; Le Lorrain, 332; —'s *Drunkenness*, Girardin, 12
Noailles: cardinal de, 384; *Tomb*, G. Marsy and Flamen, 435; family, 310–2
Nocret, Jean, painter: 85
Noël, Jean, sc: 117, 119, 280
Nonotte, Donat, painter: 332
November: Girardon, 22–3★; Hérard: 124★
Nourrisson, Eustache, sc: 71, 332, 337
Numa Pompilius: Legros I, 266–7★
Nymph: Le Hongre, 309; Poirier, 114, 419; *Mask*, Coyzevox, 429★; Flamen, 435★; Le Hongre, 324–5★; Lespingola, 414★; —*of Diana*, see *Companion of Diana*; —*holding a basque Tambourine*, Lerambert, 393★; —*and Children*, Hurtrelle, 159★; —*and Cupid*, Legros I, 263★; Le Hongre, 324–5★; —*and Triton*, Legros I, 263★; —*and Zephyr*, Le Hongre, 324–5★

October: Houzeau, 138★
Offement, sc: 102, 118, 200, 382
Omphale: Lerambert, 392★
Oppenord, Gilles-Marie, arch: 14, 278, 323, 340
Organ-case: Lespagnandelle, 406–7★
Orion: Raon, 54
Orléans: Louis, duc d', 370, 372; Philippe, duc de Chartres, then duc d' (the future Regent), 144, 360; see also Régent
Orléans: Church of Sainte-Croix, 336; Saint-Pierre-en-Sentelée, 77, 346–7; Grand Séminaire, 336
Ormesson: see Lefèvre d'Ormesson
Orsonville, Chât: 347
Ottoboni, cardinal: 273
Ottone, Lorenzo, sc: 275, 287, 333
Ovid's Metamorphosis: 42

Paetus and Arria: 14, 413; Garnier, 4★; Lepautre, 376★; Lespingola, 3
Pajou, Augustin, sc: 7, 122, 373
Pallas Athene: Girardon, 45★; *Bust*, Girardon, 68★; see also *Minerva*
Pamphili: Benedetto, cardinal, 288; Gian-Battista, prince, 289, 290, 298; family, 286
Pan: Le Conte, 219★; Le Lorrain, 340; Lerambert, 392★; Mazière, 54; *Bust*, Le Lorrain, 353; —*holding a goat's horn*, Lerambert, 393★
Pandora: D. Lefebvre, 225; Legros I, 262–3★, 270, 272
Papaleo, sc: 289
Paranisiny, madame de: 190
Parnasse Français: Garnier, 7★–8★
Parnassus: 130–1; Jouvenet, 192
Parts of the World: Bust, Lerambert, 398; see also *Trophy of—*
Passage of the Rhine: Girardon, 27; Le Comte, 210
PARIS
Académie: q.v.
Arsenal: 3, 58, 125★, 399
Bibliothèque: —Ste.-Geneviève, 32, 68, 70; —St.-Germain-des-Prés, 70, 76; —Mazarine, 237★, 392; —Nationale, Cabinet des Médailles, 121–2
Bureau des Marchands Bonnetiers: 238
Church of: —Annonciades de Popincourt, 399; —Augustins Déchaussés, or Petits Pères, today Notre-Dame-des-Victoires, 303; — Capucins St.-Honoré, 16; —Capucines, 66–9, 156, 187, 197; —Carmélites rue Chapon, 238; —Célestins, 301–2, 398; —Cordeliers, 238; —Filles du Calvaire au Marais, 434; —Filles de la Croix, rue de Charonne, 434; —Filles-Dieu, 229; —Filles du Saint-Sacrement, 419; —Grands Augustins, 433; —Hôpital de la Charité des Hommes, 387; —Hospitalières de St.-Mandé, 6; —Jacobins, rue St.-Dominique, today St.-Thomas d'Aquin, 339; —Jacobins, rue St.-Honoré, 197; —Jacobins, rue St.-Jacques, 127; —Mathurins, 387★; —Minimes de Nigeon, 389; —Minimes de la Place Royale, 418; —Montmartre, 434; —Notre-Dame, 12, 68–9★, 72, 106, 160★, 205, 326, 329, 369, 389; —Oratoire St.-Honoré, 33, 69, 133; —Prémontrés, 302–3, 406; —St.-André-des-Arts, 3, 33★, 385★–6★; —St.-Etienne-du-Mont, 36★; —St.-Eustache, 211–2★, 360, 386★, 391; —St.-Germain-des-Prés, 44★, 407★; —St.-Germain l'Auxerrois, 396–7★; —St.-Gervais, 155★; —St.-Jacques de la Boucherie, 399; —St.-Jean-en-Grève, 358★–60; —St.-Landry, 71, 197, 337; —St.-Leu-St.-Gilles, 41★; —St.-Louis-des-Jésuites, 431; —St.-Martin-des-Champs, 278–9; —St.-Merry, 197, 232★, 384–5; —St.-Nicolas-des-Champs, 304, 330; —St.-Nicolas-du-Chardonnet, 50★, 60, 75, 230★–2★, 239–40; —St.-Paul, 229, 398; —St.-Paul-St.-Louis, 207; —St.-Roch, 156, 359★–60; —St.-Sauveur, 354; —St.-Séverin, 212; —St.-Symphorien, 388; —St.-Victor, 406–7; —Ste.-Catherine-de-la-Couture, 127; —Ste.-Chapelle, 308; —Ste.-Marguerite, 72★, 85, 337–8★; —Ste.-Périnne de la Villette, 434; —Sépulchre, 235; —Sorbonne, 38★–9★, 197, 220, 325–6★, 332; —Val-de-Grâce, 95, 402–3★; —Visitation Ste-Marie, 387
Collège: —des Ecossais, 6; —de la Marche, 228; —des Quatre-Nations, today Palais de l'Institut, 87, 131, 136, 173, 237★, 310–11★, 316, 329★–30
Cours-la-Reine; 110–1★
Ecole des Beaux-Arts: 129
Gardens: Tuileries, 191, 267★, 275★, 376★–7★, 422★–3, 426
Hôtel de: —Aumont, 70, 125; —Beauvais, 163, 229–30★; —Bois-Dauphin, 330; —Chastelain. 369; —Chaulnes, 316–7; —Condé, 174, 314, 340; —Crozat, 295–6; —Grammont, 300; —Grand Prieur, 207; —Guénégaud, 305★–6; —Guise, 330; —Hervart, 126; —Hesselin, 300; —La Fayette, 306–7; —La Vallière, 95; —Lorge, 109★; —Louvois, 71; —Noailles, 310–12; —Parabère, 144; —Rohan, 348–9★; —Seignelay, 144; —Senozan, 205; —Soubise, 226, 343★–5, 436; —Souvré, 305★; —de Ville, 16
House of: —Jacques IV Gabriel, 305; —Le Nôtre, 396
Invalides: Church of St.-Louis, 174, 319; Dôme, 100, 112; Inside: 66, 87★, 96★–9★, 108, 145★–6, 156★–9★, 171, 186–8★, 190★–1, 197★–9★, 221★–3, 244, 268–70, 337★, 362–3, 378★, 410★, 416★–8, 424–8; Outside: 66, 97–8, 171, 174, 188–9, 223★, 268★, 318★, 415–6★; Hôtel Royal: 164★–6, 174, 319
Mobilier National: 339
Musée: —de l'Armée, 160; —des Arts Décoratifs, 125★, 399; —Carnavalet, 375★, 399★; —de l'Histoire de France, 77; —Jacquemart-André, 372★–3; —du Louvre, 3★, 15, 17★, 51–2★, 55–6★, 76★, 108, 163★, 195, 240★, 271★–2★, 302★, 332★–4★, 353★, 358★, 360★–2★, 378–9★; —des Monuments Français aux Petits Augustins, 32, 34, 41, 44, 55, 60, 67–9, 72, 75–6, 87, 122, 156, 159, 280, 301, 362, 391, 427, 429
Palais: —Bourbon, 428; —de Justice, 408; —du Louvre, 31, 47–9, 72–3★, 129, 131, 168, 233, 236, 247, 303–4★, 306★, 309–10, 404; Appartement de la Reine Mère, 389, 402★; Appartement du Roi, 16★, 125–6★, 162★, 229; Colonnade, 29; Galerie d'Apollon, 20★–2★, 302–3★; Grande Galerie, 235, 404; —du Luxembourg, or d'Orléans, 304; —de la Monnaie, 306; —Royal, 95, 372★; —gardens, 128, 393; —des Tuileries, 23★–4★, 129, 163, 168, 194★–5, 233★–5★, 246★, 304, 393, 403–5★
Place: —Louis-le-Grand, or Vendôme, 55★–6, 58, 111, 188; —des Victoires, 432–3
Pont: —au Change, 397; —Neuf, Samaritaine, 95, 129★, 305
Porte: —Saint-Antoine, 168, 405; —Saint-Denis, 35; —Saint-Martin, 253★, 316★, 431
Théâtre des Comédiens Français: 327★
Passerat: *Bust*, Girardon, 66
Pastoral Poem: Hérard and Granier, 88★, 124
Patel, Pierre, painter: 128
Patriarchs: Hurtrelle, 158
Patte, Pierre, arch: 127
Pau: 58
Peace: Legros II, 292★; Le Hongre, 329★; —*and Abundance*, Le Comte, 210
Peacock: Blanchard, 423★–4; Houzeau, 135–7★; —*and the Jay*, Houzeau, 135–7★; —*and the Magpie*, Blanchard, 424; —*and the Nightingale*, Tuby, 424
Pedestals: Legros I and Massou, 255★
Pedro II, King of Portugal: 289
Pegasus: Garnier, 7–8★
Peirenc de Moras, F.-M.: 347
Penitence: Legros II, 282★–3
Pépin le Bref: Lespingola, 417★–8
Percier, arch: 24
Pérelle, Gabriel, engr: 35, 313
Perrault: Charles, 313; *Bust*, Girardon, 82; Claude, 247; Charles and Claude, 26, 30; *Tomb*, Girardon, 36★
Perseus: Lerambert, 392★; —*and Andromeda*, Le Lorrain, 333
Pesné, J., painter
Phaeton: see *Fall of Phaeton*
Phélypeaux, Louis, comte de Pontchartrain; 66
Philadelphia, USA, Museum of Art: 80
Philippe-Auguste: Granier, 98★
Philosopher: Laviron, 209
Phlegmatic Temperament: Lespagnandelle, 406★
Phoenix, Arizona, USA, Museum: 326
Phosphorus: see *Point du Jour*
Picart, Bernard, engr: 39
Piccinello, engr: 282
Pietà: Girardon, 72–3★; Legendre, 232★
Piety: Girardon, 39★, 44★; —*and Obedience*, J.-L. Lemoyne, 364★–5
Pigalle, Jean-Baptiste: 146, 199, 332
Pignolli: 273
Piles, Roger de: 331
Pilgrims of Emmaus: La Perdrix, 197
Pluto: Le Lorrain, 334; *Bust*, Girardon, 41–2★
Poetry: Granier, 91★
Poilly, Nicolas de, engr: 142
Point du Jour: Legros I, 54, 265★, 272
Poirier, Claude, sc: 98, 108, 111, 114–6, 118, 198–200, 357, 364, 368, 379, 418–9
Poissant: Antoine, sc., 433; Thibaut, sc., 16, 22, 128, 194, 205, 300, 309, 392
Poitiers, Church of Ste.-Radegonde: 230
Pollet, Gaspard, sc: 349–51
Polyphemus: Van Clève, 336
Pomerania handed over to the Swedes: Desjardins, 432★–3
Polyhymnia: 53; Flamen, 434★–5★
Pomona: Barois, 54; Legros I, 248★; Le Hongre, 225, 312, 323★; *Bust*, Le Lorrain, 353, 357; —*and a child*, Le Hongre, 330
Pontoise: Church of St.-Maclou, 93; Church of St.-Mellon, 396; Hôtel-Dieu, 93; Priory of St.-Nicolas, 92
Pope blessing Saint Louis: Lespingola, 416
Poultier, Jean-Baptiste, sc: 54, 93–6, 98, 107–8, 111–2, 114–6, 199, 225, 239, 367–8, 379, 381, 384, 419
Poussin, Nicolas, painter: 193
Pozzo, Father Andrea, arch: 273, 275–7, 281–3
Prometheus: Girardon, 25
Prophet: Joly and N. Coustou, 171; *Heads*, Le Lorrain, 351★
Proserpine: Bust, Girardon, 41–2★
Prou: Jacques, sc., 86, 105, 114, 198, 239, 260, 398, 411, 424, 427; Louis, joiner, 398
Prudence: Girardon, 66–7★; Granier, 99; Houzeau, 127; Le Hongre, 329★; Le Lorrain, 346, 349–50★, 357
Puget, Pierre, sc: 29
Puisieux, J.-B., ingenieur: 345
Pulpit: Hurtrelle, 153★–4★; Lapierre, 203; Le Conte, 211–2★, 217★; Legendre, 228
Punishment of Adam and Eve: Laviron, 207
Putois, engr: 151
Putto: —*supporting a lamp*, Legros II, 275; —*with a globe*, Legros II, 282★–3; —*with a scourge*, Legros II, 282★–3
Pyrotechnics: Hulot, 146–7★

Quillerier, Noël, painter: 388, 394
Quinot, Eustache: 16; *Bust*, Girardon, 62

Racan: *Bronze Statuette*, Garnier, 7–8★
Racine, Jean: 76; *Bronze Statuette*, Garnier, 7★–8★
Rambouillet, Park: 270
Ransonette, engr: 387
Raon: Jean, sc., 9, 33, 51, 54, 86, 88, 105–6, 133, 142–3, 146, 213, 215, 267, 410, 414; Jean-Melchior, sc., 12, 225, 340
Rape of: Coronis, Cybele, Orithyia, Pandora, Proserpine: see *Abduction of*
Rat, the Frog and the Kite: Legros I, 252★
Rayol, sc: 54, 96, 107
Regent, The, Philippe, duc de Chartres, then duc d'Orléans: 386; *Bust*, J.-L. Lemoyne, 370★; see also Orléans, duc d'
Regnaudin, Thomas, sc: 14, 16–7, 21–3, 25, 33–4, 42, 52, 127, 168, 176, 229, 235–6, 257, 307, 361
Regnault, J., sc: 106, 326
Reims, Church of St.-Pierre-les-Dames: 216
Religion: Hurtrelle and Mazeline, 156; Joly, 171; Jouvenet and Mazeline, 185–6★; La Perdrix and Buyster, 194; Le Conte, 221★–2; Legros II, 289★, 292★; Le Lorrain, 346, 350★, 357; —*casting down Heresy*, Legros II, 275★–6★; —*treading underfoot Idolatry*, Hardy, 108★
Reliquaries: Le Hongre, 303
Renard, Nicolas, sc: 197–8, 269, 424
Rennes, Musée des Beaux-Arts: 13, 334–5★
Resurrection of Christ: Gérard, 9★–10★
Revel, painter: 15
Rhine and the Lippe: Hulot, 150★
Richelieu, Chât: 265, 398
Richelieu: cardinal, 75, *Tomb*, Girardon, 38★–9★, 332; duc de, 84
Rigaud: Hyacinthe, painter, 15; *Bust*, Coyzevox, 431; Jacques, engr., 116, 213, 367
Ripa's Iconologie: 196, 258, 310, 412
River: Flamen, 435; Hurtrelle, 151; *Head*, Le Lorrain, 345
River-God: N. Coustou, 363, 428; Girardon, 20★–1; Hardy, 104★–5★; Legendre, 237★–8; Le Hongre, 309★; Le Lorrain, 353★
Rivet, joiner: 158, 179, 217, 322
Robert: Jean, sc., 106–7, 153, 260, 267; Hubert, painter., 27, 116
Robin, Pierre, sc: 229
Roger, Joseph, sc. and founder: 93
Rohan, Armand-Gaston, cardinal de: 345–6, 348–51
Rohan-Soubise: François de, 343–5; Marie-Isabelle de, 353; family, 331
Roman Emperor: 50
Roman Senator: Bust, Grimault, 103
ROME: 167–8, 207, 209–10, 300
Académie: q.v.
Basilica: —San Giovanni in Laterano, 167–8★, 273, 284★, 287★–9; —San Pietro in Vaticano, 285, 287★
Biblioteca: —del Beato Angelico, 289★–90; —Casanatense, 290★
Church of: —Apostoli, 289★; —Gesù, 273, 275★–7; —Monte di Pietà, 286★–7; —San Andrea al Quirinale, 286–7; —San Girolamo degli Incurabili, or dell'Augusta, 296★–7★; —San Girolamo della Carità, 290–2★; —San Ignazio, 281★–2★, 292★–3★; —San Luigi dei Francesi, 293–4; —San Pietro in Vincoli, 290–1★; —Sant'Agnese in Agone, 298; —Santa Maria dell'Apollinare, 283★; —Santa Maria dell'Orto, 284★; —Santa Maria Maggiore, 277–8★
Collection Borghese: 86
Museo: —del Belvedere, 193, 262; —Capitolino, 86, 376, 408; —delle Terme, 413; —Vaticano, 86, 182, 425
Palazzo: —Ludovisi, 85; —Venezia, 291★; —Montecitorio, 333
Trajan's Column: 103
University: —degli Fruttaroli, 284; —degli Pizzicaroli, 284

Rosée: Flamen, Massou and Rebillé, 348, 387
Rossi, de: sc., 276, 281, 287; Mathias, 304
Rotator: 14; Foggini, 83; Girardon, 80★
Roualle, Françoise: *Tomb*, Girardon, 50★
Rouen: 172, 197
Roullet, Jean-Baptiste, engr: 71
Rousseau: Alexandre, sc., 119; Charles, sc., 346; Jacques, called Rousseau du Louvre, sc., 363; Rousseau de Corbeil, sc., 119, 371
Rousseau, Jean-Jacques: *Bronze Statuette*, Pajou, 7
Roussel: Adrien, sc., 48; Jean-Baptiste, 433
Rousselet, Jean, sc: 198, 424
Roux, F., engr: 23
Royal-Louis, ship: 28★–9
Rueil: House of the duc de Richelieu, 84; House of Waldor, 431
Rusconi, Camillo, sc: 273, 287, 291
Ruxthiel, sc: 198

Sacrificator: Goy, 86★
Sacrifice: —to Bacchus, Legros I, 266; *—of Iphigenia*, Hurtrelle, 151★
St. Agabus: Bor, 422
St. Agnes: Lepautre, 386
St. Ambrose: Lepautre, 380★; S. Slodtz, 378
St. Anne: Lespagnandelle, 406
St. Anthony of Padua: Girardon, 16; Legendre, 238
St. Augustine: Hurtrelle, 157; Lepautre, 387
St. Barbe: Lespagnandelle, 399
St. Barnabas: Lapierre, 200
St. Bartholomew: Le Conte, 211★; Legros II, 287–8★
St. Benoît: La Perdrix, 197; Legendre, 229
St. Bonaventure: Legros II, 285★
St. Bruno: Legendre, 228
St. Catherine: Houzeau, 127
St. Charles Borromée administering Communion: Girardon, 59★–60★
St. Cristina: Legros II, 297★–8
St. Cyril: Hurtrelle, 160★
St. Denis: Legendre, 231
St. Dominic: Legros II, 287★
St. Elias: Legendre, 238
St. Elisabeth: Legros II, 299
St. Emilienne: Le Lorrain, 337★
St. Félix de Valois: Girardon, 46★; Lepautre, 387
St. Filippo Neri: Legros II, 290–2★
St. Francis of Assisi: Girardon, 16; Legendre, 238
St. Francis of Paola: Legros II, 296–7★
St. Francis Xavier: Legros II, 293★
St. Geneviève: Legendre, 231
St. Gregory: Barois, 337; Legros II, 294–5★; Lepautre, 380★
St. Helen: Bust, Le Lorrain, 357
St. Henry II: Legros II, 294–5★
St. Ignatius: Legros II, 273, 276–7★
St. James the Greater: Hérard, 122★
St. Jean de Matha: Girardon, 46★; Lepautre, 387
St. Jerome: Hurtrelle, 157; *—penitent:* 75
St. Joachim: Lespagnandelle, 406
St. John the Baptist: N. Coustou, 428; Girardon, 62–4★, 81★–3; J.-B. Lemoyne, 359★; Regnaudin, 17
St. John the Evangelist: Girardon, 62–5★; Le Conte, 220
St. Joseph: Lespagnandelle, 406
St. Jule: Girardon, 14
St. Louis: N. Coustou, 66; Lespagnandelle, 408; *—serving the Poor*, Legros I, 269★
St. Luigi Gonzaga: Legros II, 273, 281★–2
St. Marcelline: Lepautre, 378★
St. Marguerite: Lespagnandelle, 399
St. Mark: Le Hongre, 316
St. Mary Magdalen: Legendre, 233★; Le Hongre, 303★
St. Mathias: Lapierre, 200★; Lespagnandelle, 403★
St. Mathurin: Lepautre, 387
St. Matthew: Le Hongre, 316
St. Michael treading the demon: Grettepin, 101★–2★
St. Paul: Gérard, 10–1★
St. Paula: Granier, 98★–9
St. Peter: Legros I, 245★–6, 272; Lespagnandelle, 406; *Bust*, Le Lorrain, 357
St. Pius V recumbent: Legros II, 277–8★
St. Radegund: Legendre, 230★
St. Satyrus: Bertrand, 378
St. Scholastica: Legendre, 229
St. Sebastian: Campi, 298; Gérard, 10–1★; Lepautre, 388
St. Simon: J.-L. Lemoyne, 364★–5
St. Simon Stock: Bor, 422
St. Sylvia: Frémin, 337
St. Thadeus: J.-L. Lemoyne, 364★–5
St. Theresa: Legendre, 238; Legros II, 297★–8; Le Hongre, 303
St. Thomas: Legros II, 287★–9
Saint-André, A.-J. Renard de, engr: 21–2
Saint-Aubin, Gabriel de, engr: 76, 228, 361, 378, 388
Saint-Cloud, Palace: 348; Park: 226, 265, 272
Saint-Cyr: 186; Church, 242
Saint-Denis, Basilica: 57
Saint-Germain-en-Laye, Chât: 163, 169, 177, 236, 242, 319, 404; Musée Municipal: 38
Saint-Gratien, Chât: 160; Church: 160
Saint-Léger-en-Yvelines: 246–7
Saint-Louis, U.S.A., City Art Museum: 430
Saint-Maur, Chât: 207, 429
Saint-Pouange, Chât: 17
Sainte-Pérenne: 161
Sale: —Aranc de Presle, 299, 356, 398; —Basan, 356; —Beauvarlet, 355; —Blondel d'Azincourt, 356; —Blondel de Gagny, 333–4, 339, 355–7; —Bonnier de la Mosson, 333–4; —Caffieri, 425; —Caulet d'Hauteville, 228; —Cayeux, 299, 334, 356; —Charpentier, 362; —Chevalier, 419; —Collin de Vermont, 430–1; —Conti, 355, 388; —Coypel, 51, 80; —Cressent, 29, 333–4, 337; —Crozat du Chatel, 51, 275, 337; —Crozat de Thiers, 56, 275, 298, 299, 348, 360, 429; —Crozat de Tugny, 339; —Dubois, 356, 388; —Ennery, d', 356; —Espagnac-Tricot, d', 299; —Favre, 388; —Galliéra, 326; —Julienne 337, 357, 419; —Kann, 371, 373; —Kraemer, 96; —Labé, 355; —La Haye, de, 51, 60; —Lalive de Jully, 275, 295, 298–9, 353, 377, 430; —Lambert, 388, 397; —Langeais, 369; —Lapérière, 433; —Lassay, 355; —Le Boeuf, 333–4, 356, 388; —Lebeuf de Montgeron, 421; —Le Brun, 357, 378; —Le Doux, 157; —Légère, 56, 357; —Le Marié, 233; —Leroy de Senneville, 333–4; —Le Lorrain, 332, 334, 354–6; —Mariette, 80; —Marivaux, 355; —Marmontel, 378; —Meulan, 355; —Meyer, 326; —Montfort, 378; —Montullé, 397; —Montval, 378; —Nourri, 355–6, 426; —Paulme, 60, 326; —Peters, 378; —Piet, 378; —Pontchartrain, 233, 337, 339; —Poullain, 355; —Ribes-Christofle, 353; —Robit, 356; —Schonberg, 378; —Selle, de, 56 242, 337, 339, 357; —Silvestre, 355, 379; —Sorbet, 356; —Sotheby, 334, 433; —Strauss, 326; —Tallard, 299, 337, 353, 355; —Terray, 288; —Tronchain, 419; —Trouard, 298, 355; —Troy, de, 288; —Vassal de Saint-Hubert, 155, 275, 430; —Verrier, 228; —Vieuviller, 355; —Villemandi, 299; —Weill, David, 326; —Yvon, d', 85
Salon of: —1699, 51, 60, 67, 76, 158; —1704, 51, 54, 98, 334, 362–3; —1725, 347, 370; —1737, 353; —1741, 361
Samson, Jacques, sc: 10, 237
Sanguine Temperament: Jouvenet, 173★, 192
Sarrazin, Jacques, sc: 131, 228, 230, 245, 265, 300, 388, 394, 399
Saturnus devouring his children: Hurtrelle, 158–9★
Satyr: Legros I, 247★; *Bust*, Le Lorrain, 355; *Head*, Girardon, 15★; Le Lorrain, 356; Lerambert, 397; *Mask*, Cornu, 427–8★; Coyzevox, 429★; Flamen, 435★; see also *Faun*
Sautray, Guillaume, founder: 110, 332, 337, 339, 402
Saverne, Chât: 331–2, 345–6★
Scabol, Roger, founder: 264, 326
Sceaux, Chât: 35–6★; chapel, 247
Science: Le Hongre, 310; Le Lorrain, 341
Scipio Africanus: Bust, G. Coustou, 428
Scotin, engr: 44, 46, 404
Scudéry, mademoiselle de: *Bronze Statuette*, Garnier, 7–8★
Seasons: Jouvenet and Mazeline, 182★; Legros I, 271★–2★; Legros II, 299; Le Lorrain, 346
Séguier, chancelier: 14–5, 17, 33; *Bust*, Hérard, 122–3★, 247, 391
Seignelay, Church of: 416
Seine: Le Hongre, 324–5★; *—and the Marne*, N. Coustou, 428
Semiramis: Collignon, 427
Senlis, abbaye de la Victoire: 228
Senneterre, Henry de: 389
Senneville, marquis de: 435
Senozan, comte Ollivier de: 205
September: Le Hongre and Poissant, 307, 315★
Serpent and the Rasp: Houzeau, 135★–7★
Serre, Marie: *Bust*, Coyzevox, 430
Servien, Abel: 230
Sesto Mario: Lespingola, 413★
Sèvres, House of: —marquis de Dampierre, 395–6; —P. Monnerot, 389
Shepherd: Bust, Flamen, 435
Shepherdess: Bust, Flamen, 435
Shepherds and Shepherdesses: N. Coustou, Hardy and Lespingola, 112, 418
Ships, decoration of: Girardon, 28★–9★
Sibrayque, Georges, sc: 134, 136
Silenus: Bust, Girardin, 13★; *—carried by a marine Centaur*, 138
Silvestre, Israël, engr: 22, 110, 131, 133, 176, 261, 357, 393
Simonneau, engr: 39, 41, 155, 355, 431
Simony, Dominique, sc: 100, 102, 119
Sirmond, Father Jacques de: 431
Slodtz, Sebastien, sc: 54–5, 58, 98, 107, 171, 189, 198, 416, 422, 424
Socrates: Lespagnandelle, 409★
Soissons, abbaye Saint-Médard: 69
Sourdiac, marquis de: 396
Souvré de Courtenvaux, Jacques de, Grand Prieur: 305
Spada, Virgilio: 168
Spagna, Carlo, founder: 275
Sphinx: N. Coustou, Hardy and Lespingola, 112–3★, 418, 428; Girardon and Legendre, 18★–9; Hardy, 106; Houzeau and Lerambert, 130★–1★; 394; Legros I and Massou, 258★–9; Le Lorrain, 346; Lespagnandelle, 402–3★; Lespingola, 415
Spring: Jouvenet and Mazeline, 182★; Lacroix, 193★; Legros I, 271–2★; *Bust*, Le Lorrain, 353
Stag's heads: Hardy, 120★
Stanislas Kotska oh his Death-bed: Legros II, 286★–7
Stockholm, House of N. Tessin the younger: 224★–5
Stoup: Jouvenet, Desjardins, Le Hongre and Mazeline, 174, 319; Lerambert, 396–7★
Stourhead: mansion, 286★–7
Strasbourg: 331–2, 349–52; Château des Rohan, 349★–52★; Church of St.-Pierre-le-Jeune, 424–5
Surugue, Louis, engr: 138
Summer: Hutinot, 166★; Jouvenet and Mazeline, 182★; Legros I, 271–2★; *Bust*, Le Lorrain, 353
Sun-Horses: Le Lorrain, 348–9★; see also *Chevaux du Soleil*
Swan: Houzeau, 134★
Sylph: Girardon, 21–2★
Sylvan: Mask, Le Hongre, 324–5★; Lespingola, 414★
Syrinx: Le Conte, 219★; Mazière, 54; *Bust*, Le Lorrain, 353

Tabernacle: Le Conte, 216; Le Conte and Legrand, 220, 242
Table: Girardon, 82★
Tallard: Camille d'Hostun, duc et maréchal de, 353; Marie-Joseph, duc de, 353
Tardieu, N., engr: 7, 332
Taubin, founder: 93, 264
Taunay, sc: 98, 191
Taupin, Pierre, sc: 176, 242–3, 426
Temperance: Houzeau, 127; Le Lorrain, 346; *—and Prudence*, Legendre, 237★
Temple of Peace: Jouvenet, 192
Temporiti, François, sc: 134, 309, 405
Terms: Houzeau, 127★–9; Lerambert, 392★
Terpsichore: Houzeau, 132★
Tessin, Nicodème, the younger, arch: 47, 222, 224, 304, 326, 330, 334
Thalia: 21★, 53
Théodon, Jean-Baptiste, sc: 150, 193, 212, 272, 274–5, 287, 331, 333, 375
Theophrastus: Hurtrelle, 154★–5★
Thetis: Le Hongre, 133, 312; Le Lorrain, 353
Thévenot; Claude, arch., 433; Pierre, arch., 433
Thierry, Jean, sc: 98, 114, 116–8, 199, 331, 363, 366, 382, 419
Thilde, gilder: 146
Thoison, Charles, building contractor: 125
Thomassin, Simon, engr: 27, 30, 34, 37, 42, 48, 50, 56–7, 86, 88, 92, 94, 103, 105, 124, 138–40, 143, 153, 155, 166, 170, 173, 193, 196, 209, 218, 220, 223, 247, 254, 256–7, 262–6, 308, 315, 321, 393–5, 406, 409–10, 413, 415
Thomin, François, joiner: 399
Three Maries at the Tomb: Lepautre, 383
Tiber: Lepautre, 388; Lespagnandelle, 400★
Tiger holding down a Bear: Houzeau, 143★
Tigrane: Lespagnandelle, 409★
Tilladet, marquis de: 244
Time: Legros II, 274; D. Martin, 280; *—revealing Truth*, Hurtrelle, 163★; *—and Nature*, Hutinot, 165★
Titon du Tillet, Evrard: 7; *Tomb*, Garnier, 6
Titus: Bust, 51
Tobias and Gabellus: Legros II, 286★–7
Tocqué, Louis, painter: 361
Toilet of Venus: Hulot, 148★
Tomb of:
Aguillenguy, Francois d': Lerambert, 396
Aldobrandini, Cinzio: Legros II, 290★
Amelot: Le Hongre, 330
Angoulême, Louis-Emmanuel de Valois, duc d': Buirette, 424–5★
Aubery, marquis du Vastan, Jean: Lepautre, 384–5★
Aubray, comte d'Offemont, Antoine: Desjardins, 431
Aubry, René and Marie Ladvocat: Lapierre, 206★
Bastard: Lerambert, 390–1★
Benoist, Joseph: Le Lorrain, 77, 346–7
Berbier du Metz, Claude; Girardon, 60–1★
Bignon, Jérôme: Girardon, 74★–5
Boneste, Robert: Jacquet, 167
Bonneau de Tracy: Girardon, 50★
Boufflers, Louis-Emmanuel, duc de: Garnier, 6★
Bouillon family: Lapierre, 207; Legros II, 278★–80★
Brissac, Louis de Cossé, duc de: Le Hongre, 301★–2
Casanata, cardinale: Legros II, 283★–4
Castellan: Girardon, 44★
Catinat, maréchal de: Hurtrelle, 160★
Champrond: Desjardins, 431
Colbert de Seignelay: Jouvenet, 192
Colbert de Villacerf E.: N. Coustou and Lespingola, 418
Conti, Anne-Marie Martinozzi, princesse de: Girardon, 33★–4
Courtin, Jean and his wife: Lerambert, 389–10★
Créqui, Charles, duc de: Hurtrelle and Mazeline, 156★
Créqui, François de Blanchefort, maréchal de: N. Coustou, Coyzevox and Joly, 171
Dampierre, marquis and marquise de: Lerambert, 396
Fénelon: J.-L. Lemoyne, 371★
Gesvres, Louis Potier, marquis de: Le Hongre, 302★
Girardon and Catherine Duchemin: Girardon. Le Lorrain and Nourrisson, 71–2★, 197, 337–8★
Guénégaud, François de: Granier, 92–3★
James II: Garnier, 6★
Laigue: Le Lorrain, 339–40★
Landes, Marie de: Girardon, 41★
Le Bé, Julienne: Collignon, 426–7
Le Fèvre d'Ormesson: Le Hongre, 330
Lerambert: Lerambert, 396. .
Le Tellier, chancelier Michel: Hurtrelle, 155★
Louvois: Girardon, Desjardins and Van Clève: 66★–8
Ludovisi, Gregory XV and cardinal: Legros II, 292★–3★
Mazarin, cardinal: Le Hongre, 329★–30, 429
Noailles: G. Marsy and Flamen, 435
Perrault family: Girardon, 36★
Richelieu, cardinal: Girardon, 38★–9, 332
Titon du Tillet, Evrard: Garnier, 6
Vaubrun, marquis de: Coyzevox and Collignon, 427
Tonnerre, Chapel of the Hospice: 66★–7★
Torchères: Jouvenet and Mazeline, 180★–1; Legros I and Massou, 258★
Toron, tax collector: 10
Toulon: 14, 28
Toulouse, Church of Notre-Dame du Mont-Carmel: 422
Tournai, Cathedral: 50
Tournefort: 331
Tournemine, Father: 56
Tours: 66
Tremblay, Barthélemy, sc: 388
Trémollières, painter: 282
Triumph of: —Constantine, Gaignard, 2★–3; *—Galathea*, Girardon, 51; Le Lorrain, 355★; *—Louis XIV*, Coyzevox, 429; *—Mars as a child*, Hardy, 105★–6★; *—the Order of Malta*, Le Hongre, 305; *—Thetis*, 153; Girardon, 51★–2★; Hurtrelle, Jouvenet and Mazeline, 186; *—Venus*, Drouilly, Le Conte and Légeret, 241
Tritons: N. Coustou, 117; Hardy, 108; Legros I, 247★; Legros I and Massou, 255★; *—carrying fish*, Granier, 98; N. Coustou, Hardy and Lespingola, 418–9; *—dragons and rushes*, Hardy and Lespagnandelle, 104–5, 408

Trophy: —*Ecclesiastical*, Gaignard, 1★–3; Gérard, 9★–11★; Grettepin, 101★–2★; Lapierre, 202★–5; D. Lefebvre, 226★–7; Le Lorrain, 341★–3★; J.-L. Lemoyne, 364★–6; Lepautre, 380–1★; —*Illustrating the Hunt*, Hardy, 120★–1; —*Military*, Girardon, 28, 40★; Granier, 89; Granier and Raon, 88–90★; Hardy, 106, 110, 119; Houzeau, 132, 141; Hulot, 146–7★, 149★–50★; Hutinot, 164–5★; Jacquet, 168–9; Jouvenet Desjardins, Le Hongre and Mazeline, 174, 319; Jouvenet and Mazeline, 184★; Le Conte, 215★; Legros I, 249; Le Hongre, 309; Lespagnandelle, 405; —*of Music*, Lapierre, 201★–2★; Legros I and Massou, 261★–2★; —*of the Parts of the World*, Lespingola, 411, 425; —*roman*, Girardon, 82★; —*related to the Seasons*, Hardy, Lepautre, Poirier and Poultier, 116★, 379

Troyes: 14, 17, 169; Church of: —St. Jean au Marché, 62★–5★; —Ste.-Madeleine, 74; —St.-Remy, 32, 56★, 61; Hôtel: —Dare, 74; —Gaulard, 74; —Quinot, 15–6; —de Ville, 57; Library, 66, 68; Musée des Beaux-Arts, 17★, 27, 41★, 60, 62★, 74★

Truth: Le Lorrain, 346

Tuby: Jean-Baptiste I, sc., 22–3, 33–4, 39, 42, 48, 52, 75, 92, 96, 138, 145, 168, 171, 187, 212, 225, 233, 235–6, 238–40, 251, 254, 306–8, 315, 329; Jean-Baptiste II, sc., 102

Turenne, Henri de La Tour d'Auvergne, maréchal de: 278; *Equestrian Statuette*, 421

Turin: Church of Santa Cristina, 297–8; Duomo, 298

Union of the Academies of France and Rome: Lespingola, 411

Urania: 50; Le Hongre, 300–1, 305

Urns: Girardon, 82–3★; Jouvenet, 190

Urban IV, pope: *Bust*, Girardon, 66

Van Clève, Corneille, sc: 4, 66, 87, 93–5, 97, 105, 143, 146, 158–9, 190, 197–9, 208, 222, 260, 266, 269, 325, 337, 348, 359, 364, 416–7

Van der Meulen, Adam-François, painter: 146, 190, 244, 328

Vannier, founder: 402

Van Opstal, sc: 129, 130, 306, 394

Varenne de Béost; 326

Varin: Jacques, sc. and medallist, 121; Pierre, sc., 12, 51, 100, 181, 247, 255

Vase: Arcis, 422; Bertin, 422★–3; Cornu, 427; Drouilly, 433–4★; Dugoulon, 434; Fontelle, 436; Gérard, 9; Girardon, 51★–2★, 75, 82–3★; Girardon and Regnaudin, 52; Granier, 86, 91–2★, 98; Grettepin, 103★; Hardy, 105–7★, 121; Houzeau, 142,; Hulot, 144★–5; Hurtrelle, 152★, 433; Joly, 170★–1; Jouvenet, 181, 191; Jouvenet, N. Coustou and Flamen, 190; Laviron, 208–9; Le Conte, 211★–2, 217; A. Lefebvre, 223; Legendre, 233; Légeret, 241★, 433; Legros I, 267★; Le Lorrain, 348; J.-L. Lemoyne, 371★–2; Lespingola, 417, 419; Mazière, 70, 433; Mélo, 434

Vassé: François-Antoine, sc., 78; Louis-Claude, sc., 68

Vauban: *Bust*, Coyzevox, 430

Vaubrun, marquis de: *Tomb*, Coyzevox and Collignon, 427

Vaucel, madame du: *Bust*, Coyzevox, 430

Vaux-le-Vicomte, Chât: 18★–9★, 56, 126–7, 230, 398; Park: 400★–1

Vendages de Malapeire, Gabriel de: 422

Vendôme, Philippe de, Grand Prieur: 199, 207

Venus: 192; Lerambert, 392★; *Bust*, Le Lorrain, 355; —*crouching*, 14; —*getting out of the Bath*, Legros I, 265★; —*of Arles*, 50; —*of Medici*, Coyzevox and Joly, 170; Lerambert, 397; —*of Troas*, 50; —*and Adonis*, Le Conte, 54, 220–1★, 266; Le Lorrain, 339★; —*and a Cupid*, J.-L. Lemoyne, 369★–70

Vermeulen, Cornelis, engr: 220

Vernais, Pierre, sc: 138

VERSAILLES

Palace:

Chapel: —Former, 178★–9★, 217, 254, 318, 322–3, 411; —Inside: 1★–3, 9★–11★, 100★–2★, 115, 117, 190, 200★–4★, 226★–7, 340★–3★, 364★–6★, 379★–84★, 419; —Outside: 99★–101, 112, 115, 117, 160★, 200★, 340–1★, 364★, 379–80★; —Salon Bas, 12★, 102, 343; —Salon Haut, 12, 102, 118, 204–5★, 366★, 382

Forecourt: 48, 177★, 405

Grand Divertissement of 1668: 130, 306, 394

Grotte de Thétys: 25★–6

Inside:

Appartement: —of the Aile du Midi, 142, 179; —of the Aile du Nord, 244; —of the Bains, 36, 124★, 133, 138★, 254, 315★, 405; —of the Dauphin and the Dauphine, 176, 244, 320; —of the duc and the duchesse de Berry, 118–9; —of the duc de Bourgogne, 417; —of the duchesse de Guise, 320; —of the King, 128, 145, 174–5★, 237, 239, 242, 418; —of the duc de Noailles, 320; —of Madame, 259;—of Madame and Monsieur, 319;—of Madame de Maintenon, 174; —of the princesse de Conti, 176, 243; —of the prince de La Roche-sur-Yon, 89; —of the Queen, 153, 164, 249–50★ 258★, 260–1, 310, 405

Cabinet: —du Conseil, 76, 242; —des Curiosités, 174–6, 323; —des Termes, 175★–6; Chambre des Miroirs, 128

Escalier: —des Ambassadeurs, 36, 124, 136–8★, 164, 174, 238, 316★, 405★; —des Princes, 239; —de la Reine, 139, 174, 211, 258★–9, 319★

Grande Galerie: 50, 239, 258★–9, 407, 412, 435

Petite Galerie du Roi: 43, 84, 175★–6★, 219

Salon: —de Diane, 164★, 183–4★; —de la Guerre, 32, 50–1, 141, 176, 412, 429; —d'Hercule 119; —de l'Oeil-de-Boeuf, 111, 159; —Ovale, 189★, 242; —de la Paix, 32, 50, 141★, 261★–2★

Museum: 7★–8★, 15, 27, 32★, 34, 37★, 42★–3, 45, 60, 68, 76, 135–7★, 163, 252★, 255, 300★, 302★, 320, 370★, 388★–9, 408★, 425, 430

Orangerie: 106, 220, 242, 266★–7, 415

Outside:

Façade: —of the Cour des Cerfs, 120★; —on the Cour de Marbre, 30, 45, 128, 133–4★, 167★, 173, 196, 212, 257★–8, 318★–9, 411; —of the Offices, 123, 133★, 312; —on the gardens, of the central building, 9, 132★, 141, 164, 168–9, 177, 213, 237★–8, 248★–9, 253, 309, 312★, 316; —of the North wing, 187; —of the South wing, 10, 49, 89, 91★, 169, 216★, 239, 242, 259, 407–8★, 412★–3★, 434; Roofs: 48–9, 119, 121, 141, 177, 191, 318

Park:

54

Allée: —d'Eau, 173, 246★–7★, 247★–8★, 308–9★, 394–5★; —Royale, 106–7★, 170★, 183★, 218★, 222★–3, 291★, 422, 434

Bain des Nymphes: 30★–1★, 236★–7, 248★–9, 308–9★

Bassin: —d'Apollon, 169; —des Couronnes, or des Tritons et des Sirènes, 92, 187, 307★–8★; —du Grand Rondeau, 393; —de Latone, 422; —de Neptune, 57, 410–11★; —de la Pyramide, 30★, 92; —de Saturne, 34★–5★; —des Sources, 142★; —Sous le Dragon, 10, 104–5, 142, 152, 169, 208, 239, 260, 393, 408, 412, 425, 428

Bosquet: —de l'Arc de Triomphe, 139–40★, 255; —des Bains d'Apollon, 27, 99, 115, 363, 419, 426; —de l'Etoile, 51, 170, 225, 275, 345; —du Marais, 25★–7, 134–5★, 253, 339, 423; —de la Renommée, or des Dômes, 25★–6, 40★–1, 119, 176★, 257, 265 319–20, 411–2★, 425; —du Théâtre d'Eau, 51, 86, 132, 184, 253★, 428

Cabinet du Point du Jour: 143★, 254★

Canal: 239–41★

Colonnade: 42–3★, 92★–3★, 143, 153, 183, 209, 219★, 240, 242, 264, 324–5★, 414★, 427★–9★, 433★, 435★

Demi-lune: —d'Apollon, 95–6★, 323; —du Dragon, 255–6★

Galerie d'Eau: 143, 152

Ile: —des Enfants, see Rond Vert; —Royale, 41, 142, 434

Labyrinthe: 123, 135★–7★, 141, 164, 195, 251★–2★, 312★–4★, 406, 424

Parterre: —d'Eau, 42, 93★–5, 143, 153, 209, 218–9★, 241, 263★–4★, 320★–1, 324–5★, 414★–5, 425; —de Latone et Pourtour, 91★, 103★, 105★–6★, 129, 132, 143★, 150★, 152★, 193★, 196, 208, 209, 217–8, 261★, 262–3★, 394, 409, 413★, 435; —du Midi, or des Fleurs, or de l'Amour, 127–8, 144★–5, 179, 233, 266, 392–4★, 422; —du Nord, 30★–1★, 37★, 51, 88, 124, 152, 166★, 233, 307★–8★, 406★, 422, 433

Pièce d'Eau des Suisses: 57

Quinconces: 193

Rond-Point des Philosophes, or des Sénateurs: 92★, 155

Rond-Vert: 118★, 225, 419

Salle: —de Bal, 86, 141, 180★–1, 211★, 259★, 322★–3, 436★; —du Conseil, 34, 422; —des Marronniers, 53

Town:

Church of Notre-Dame: 122★, 153★–4★, 185★–6★, 211★, 220, 242, 245★–6, 303, 403★

Couvent des Récollets: 181★, 219, 242

Ecuries: 9, 54★, 88★–90★, 141, 213–5★

Grand Commun: 182★, 217★

Hôtel de Vermandois, then Conti, du Grand Maître, today the Mairie: 181, 412, 425–6

Ménagerie, today domaîne de la Lanterne: 112, 127★–8, 145★, 158★ 190, 226

Place Dauphine: 178

Surintendance: 244

Trianon (Grand)

Palace: Façades, 87, 96, 108, 145, 157, 170, 187, 221, 223, 241, 243, 266, 326–7, 415; —Inside decoration: 110, 187, 190★, 199, 241, 243★–4★, 362★–4, 415★, 417★, 422, 426; —Roofs: 170–1, 187, 243★, 266–7★; —Trianon-sous-Bois: 115★–6★, 187, 379

Park: 4★–5★, 34★, 51, 76, 111★–2, 116–7★, 191, 199, 225, 337, 363, 418, 422

Trianon de Porcelaine:

134★–5★, 173, 238, 251, 313–4, 305

Vertumnus: Barois, 54; Legros I, 248★; Le Hongre, 312, 323★–4★; *Bust*, Le Lorrain, 353, 357; —*and Pomona*, Legros I, 266★; Le Lorrain, 337–9★

Vestal Virgin: 50, 71; La Perdrix, 197; Lerambert, 393

Veturie: Legros II, 274★

Vic-sur-Aisne, Chât: 69

Victory: Collignon, 427; Girardon, 78–9★; Hulot, 146–7★; Lespagnandelle, 411★; Mazeline, 140; —*handing palm branches*, Desjardins, 432★–3; —*of France over the Empire*, G. Marsy, 48; —*of France over Spain*, Girardon, 48★–9★

Vigier, Philibert, sc: 12, 54, 107, 117, 170, 225, 422

Vigilance: Desjardins and Van Clève, 66–7; Legros I, 246★, 249–50★; Le Hongre, 310, 329★–30; Le Lorrain, 346; —*of the Princes*, Le Lorrain, 344★

Vignon, Claude, painter: 404

Villacerf, Chât: 62, 71

Villedo, Michel, arch: 125–7, 300

Villeneuve, Jacques de, sc: 226

Villeneuve-lès-Avignon, Charterhouse: 331

Vinache, Joseph, sc. and founder: 117, 362

Vincennes, Chât: 52–3, 125–6, 129★

Virtues: Granier, 96; La Perdrix and Buyster, 194

Virgil: Legros II, 299

Virgin: Cadaine, 220; Girardon, 15, 62–5★; Granier, 99; Legendre, 228; Le Lorrain, 354★; Lepautre, 387; Lespagnandelle, 406; Nourrisson and Le Lorrain, 337–8★; *Bust*, Le Lorrain, 357; —*appearing to St. Dominic*, Le Lorrain, 355; —*at Mount Carmel*, Lespagnandelle, 399★; —*of Sorrows*, Girardon, 17★; —*and Child*, Hardy, 118–9★; Hérard, 121★; Jacquet, 167; Legendre, 232; Lerambert, 397; *Virtues of the*—, Grettepin, 101★–2

Vivien, Joseph, painter: 15

Vleughels, Nicolas, painter: 273

Voiriot, Jean, sc: 12, 98, 101, 114, 199, 200, 225, 388, 419

Voltaire: *Bronze Statuette*, Pajou, 7

Vouet, Simon, painter: 300, 388

Vow of Louis XIII: 12, 72, 161, 430

Vulcan: Lepautre, 376; —*showing weapons to Minerva*, Hulot, 147–8★

Waldor, J.-B. de: 431

War: Girardon, 23–4

Washington, National Gallery of Art: 233★, 253★, 336★, 368★, 374

Water: Legendre, 237★–8; Legros I, 254★; —*Nymph*, Legendre, 237★–8

Water-pump: Jouvenet, 177★

Wavendon House: 287

Wealth: Le Hongre, 318★; Lerambert, 395★

Weihenmeyer, sc: 146

Wesel: 144; Berliner Tor, 149★–50★

Winds shrouded in clouds: Le Lorrain, 345

Windsor Castle: 56

Winter: Girardon, 36★–7★; Jouvenet and Mazeline, 182; Legros I, 271★–2★; Le Lorrain, 343–4★; Lespingola, 415; *Bust*, Le Lorrain, 353

Wisdom: Girardon, 45★; Le Lorrain, 341; —*and Humility*, Lapierre, 200★

Wolf: —*and the Head*, Le Hongre, 313–4★; —*and the Porcupine*, Le Hongre, 313★

Woman: Busts, Le Lorrain, 353, 356–7; —*holding a hautboy and a mask*, Legros I, 270–1★; —*lying*, Le Lorrain, 355; —*and cupids*, 266–7★

Wrestlers: Granier, 99

Yale University, New Haven, Conn., U.S.A., Art Gallery: 428

Young boy: Bust, Lerambert, 397–8

Young girl: Bust, Lerambert, 397

Youth: Lerambert, 395; see also *Hebe*

Yvart, Beaudoin, painter: 238

Zeal and Hospitality: Le Lorrain, 341★

Zephyr: Le Hongre, 312★; —*and Flora*, Collignon, 427; Le Conte, 220–1★, 266

LES LEPAUTRE

- Denis Le Paultre (†*ca.* 1586), *Master-joiner* in Paris, rue des Ménestriers, *m.* Jeanne de La Barre
  - Noël (†1634), *Joiner*, rue des Ménestriers
    - Jean (*b.* 1615), *Bourgeois* of Paris, *m.* Madeleine Le Prestre
      - Jean (†1735), *Sculpteur du Roi*, *m.* Marie-Louise Pasquier
    - Léonard, *Painter*, rue des Ménestriers
  - Jean (*b.* 1586), *Master-joiner and wood merchant*
    - Marie *m.* Adam Philippon, *Ornamental and architectural engraver*
    - Madeleine *m.* Louis Chamblain, *Wood merchant*
- Jean Le Paultre, *Master-joiner* in Paris, rue des Gravilliers, *m.* Claude Le Roys
  - Adrien, *Master-joiner*, rue des Gravilliers, *m.* Jeanne Fessart
    - Adrien (*b.* 1614), *Master-Locksmith*
    - Jehan I (1618–1682), *Joiner, then engraver*, *m.* Marguerite Gastellier
      - Pierre (1652–1716), *Designer and engraver of the Bâtiments du Roi*, *m.* Marthe Tyrus
      - Marie-Jacques (†1684), *Painter and engraver*
    - Anthoine (1621–1679), *Architect*, *m.* Renée de Poix
      - Claude, *Engineer and Controller of the Bâtiments du duc d'Orléans*
- Anthoine Le Pautre, *Master-joiner* in Paris, rue du Jour, *m.* Geneviève Le Roys
- Pierre Le Paultre, *Master-joiner* at Ménelay in Picardie, *m.* Madeleine Carpentier
  - Suzanne *m.* Hugues Huisselin, *Master-joiner*
    - *Family of joiners*
  - Louise *m.* Pasquier Connart, *Master-woodturner*
- Jean Le Paultre, *Master-farrier* at St.-Just in Picardie, *m.* Marthe Carpentier
  - *Family of master-farriers*
- Anthoine Paultre *or* Le Paultre, *Master-locksmith* near Compiègne in Picardie, *m.* Presgne Moreau
  - *Family of locksmiths*
- Jehan II (1622–*ca.* 1674), *Master-mason*, rue du Vertbois, *m.* Nicole Godart
  - François-Alexis Francin, *Sculptor*, *m.* Léonore Coustou
    - Claude 1) Francin (1702–1773), *Sculptor*
      - Guillaume Francin (1741–1830), *Sculptor*
  - Pierre Lepautre (†1744), *Sculpteur des Bât. du Roi*, *m.* Marie-Hélène Pain
    - *m.* Angélique *m.* 2) Pierre Flamen, *Sculptor*
  - Balthazard Adrien (†1732), *Architect*
  - Jean-François (†1703), *Architect*
  - François, *Army officer*
  - Pierre-Jean, *Religious*
  - Marie *m.* Pierre Legros I, *Sculptor*
    - Pierre Legros II (1666–1719), *Sculptor*
  - Nicole *m.* Louis Broussin, *King's wig-maker*
  - Madeleine *m.* Guillaume de l'Hoste, *Master-fayencier*
  - Marie
- François, *Master-mason*
- Sébastien, *Master-joiner*
- Louise
- Marguerite (*b.* 1626)
- Germain (*b.* 1634)

LES LERAMBERT

François Lerambert
Mason and 'imager'

Louis Lerambert I
Master-mason and 'imager'

Roland Maillart
Master-joiner

Jeanne
m. Simon Hardouin
Joiner

Madeleine *m.* Louis II
(1538–1614)
Master-mason
Garde des marbres du Roi

Henri
(†1608)
Painter

Marguerite
m. Pasquier Roignart
Stone-cutter

Philippe
m. Marin Lemoine

Louise
m. 1) Marin Michon
Carpenter
2) Germain Guyot

Germain Lerambert
(†1619)
Sculptor and painter

Simon Lerambert
(1577–1637)
Sculptor and painter
Garde des marbres
m. in 1612
Jeanne Desneiges

Nicolas Lerambert
(†1616)
Sculptor and painter

Louise Lerambert
m. Pierre de La Vallée
Mason

Louis Lemoine
Wine merchant

Madeleine Lemoine —— *m.* ——Laurent Guyot

Charlotte Lerambert
m. Noël Quillerier
Painter

Catherine Lerambert
m. Jean Arlange
Master-mason

Louis Lerambert III —— *m.* ——Marie Gissey
(1620–1670)
Master-sculptor
Garde des antiques
(†1661)

Barthélemy Tremblay
(1568–1629)
Sculptor

Germain Gissey *m.* Marie Tremblay
Sculptor

Henri Gissey
(†1673)
Designer of the Plaisirs du Roi

LES HULOT

Jacques Hulot
Sculptor
m. Marguerite Torel

Nicolas
(1645–1729)
Wood Sculptor

Philippe
(†1723)
Wood sculptor and sculptor to the duc d'Orléans
m. Madeleine Plisson

Guillaume
(†after 1722)
Sculpteur des Bât. du Roi then to Friedrich I of Prussia
m. Elisabeth Coustou
sister of Nicolas and Guillaume Coustou

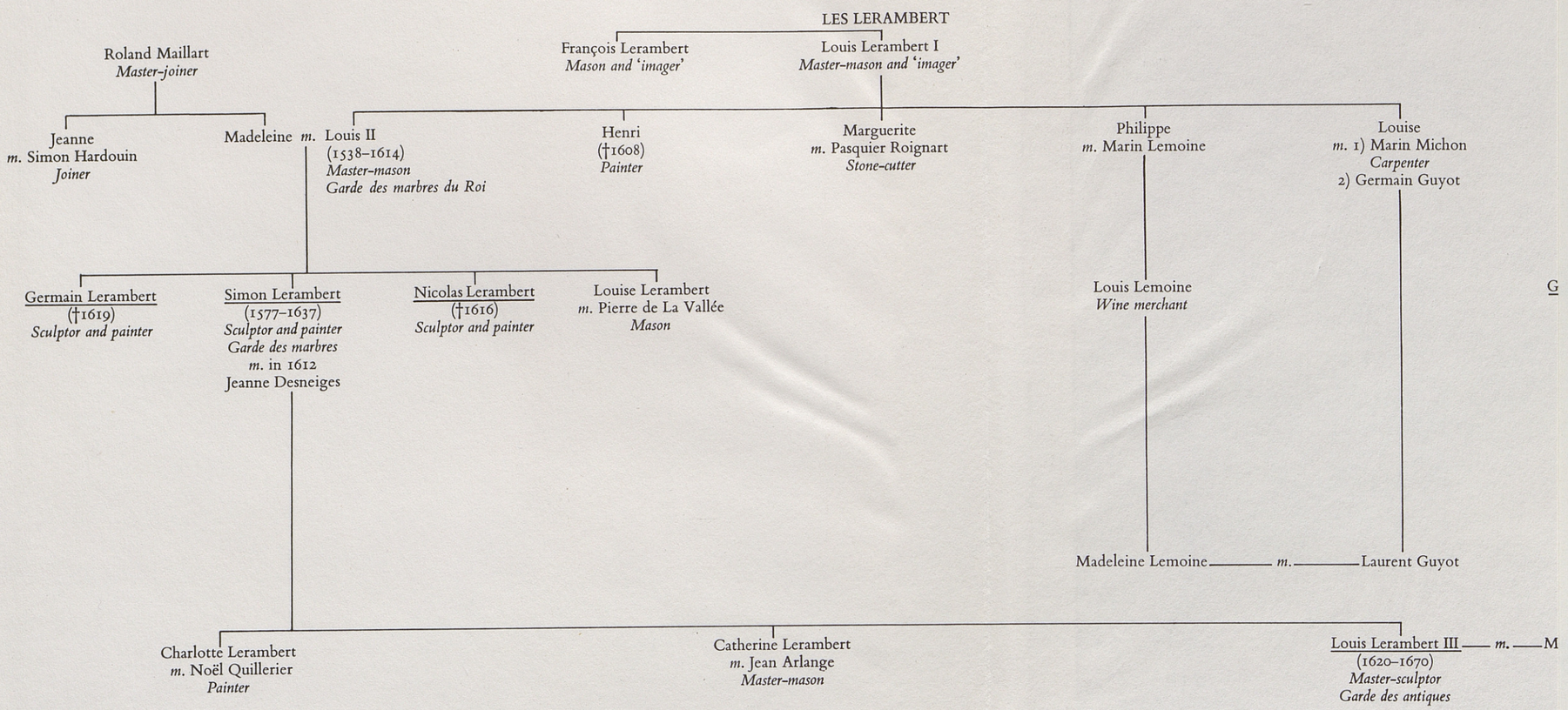
Pierre
(†1727)
Sculptor to the duc d'Orléans

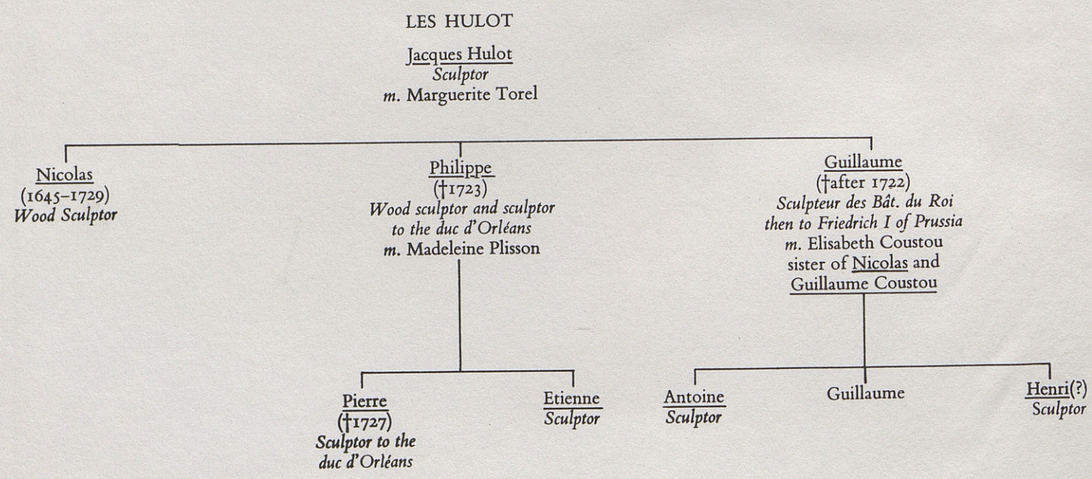
Etienne
Sculptor

Antoine
Sculptor

Guillaume

Henri(?)
Sculptor





for the first time brought into the light and their works re-appraised with the help of documents newly discovered in the archives. Altogether Volume II deals with 40 artists (35 in Volume I).

We have benefited from many suggestions which we have received: Appendix 1 deals with discoveries made since the publication of Volume I.

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FRONT: Girardon, Louis XIV

BACK: P. Legros I, Children at the Parterre d'Eau



FRENCH SCULPTORS

of the 17th and 18th centuries

The reign of Louis XIV

Vol. II: G—L